

★ PHOTOPLAY

December 15¢

THE BERGMAN LOVE STORY The only story personally approved by Ingrid Bergman



Ingrid Bergman



Evening in Paris Perfume, Eau de Cologne, Rouge and Lipstick in brilliantly decorated gift box **\$3.25**



Evening in Paris Perfume **75c to \$12.50**
 Evening in Paris Cologne **65c to \$1.50**
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Evening in Paris Eau de Cologne and fragrant Talcum—in handsome mid-night blue bottles. **\$1.75**



Festive gift box filled with Evening in Paris Perfume, Eau de Cologne, Rouge, Lipstick and Talcum **\$5.00**

for your best beloved—
 the best beloved fragrance
 of all

Evening in Paris

BOURJOIS

Evening in Paris Perfume in purse flacon plus Eau de Cologne **\$1.50**

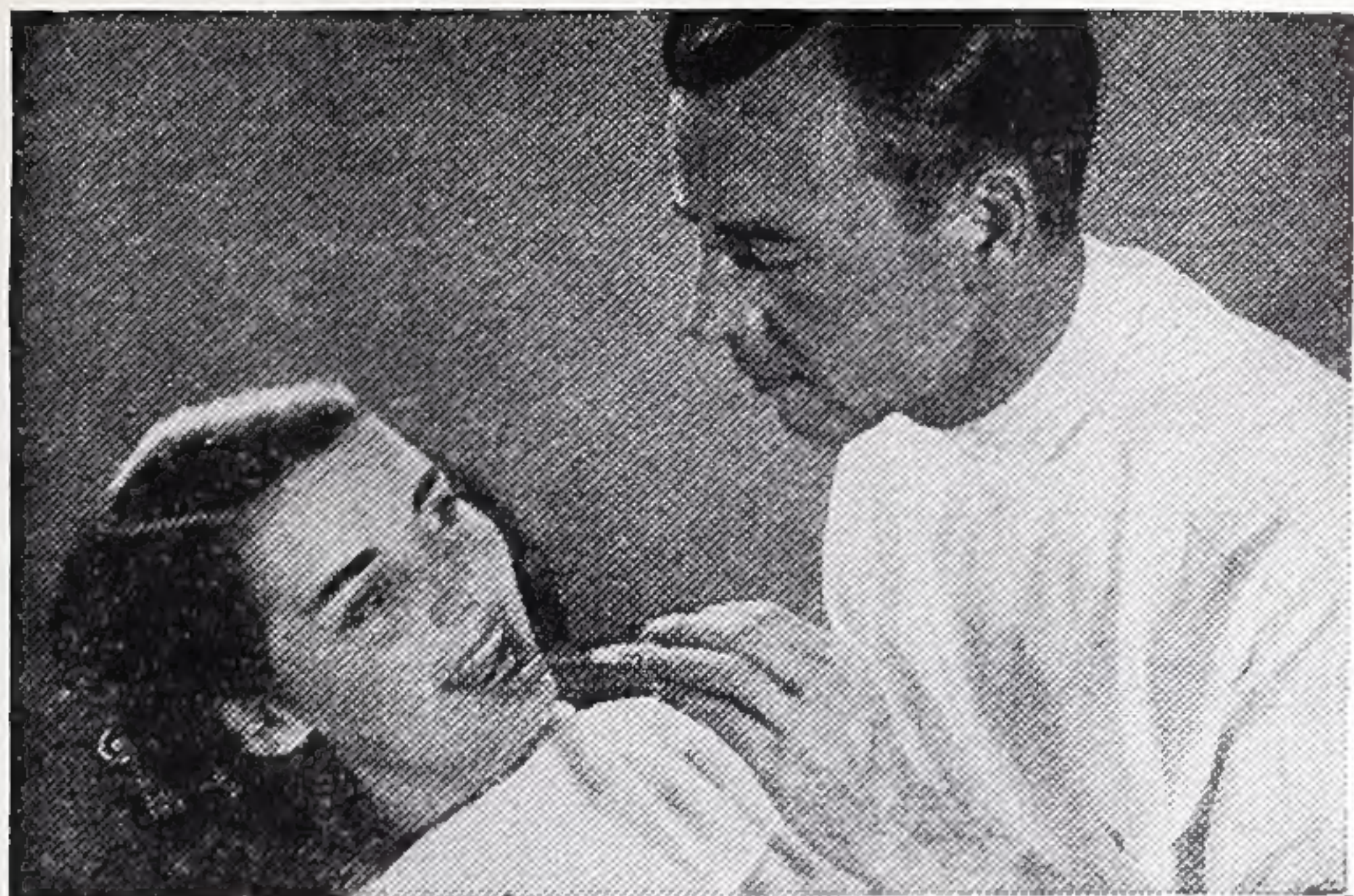


Evening in Paris bath accessories, beautifully packaged for Christmas—Eau de Cologne and Bath Powder. . **\$3.00**



Evening in Paris Perfume, Eau de Cologne, Face Powder, Lipstick and Talcum in distinctive gift box. . . **\$6.00**

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DENTAL RESEARCH SHOWS HOW IPANA FIGHTS TOOTH DECAY!

Scientific research based on daily dental examinations now proves that every time, *any* time you brush your teeth with Ipana, it helps fight tooth decay by effectively reducing and *keeping down* acid-forming bacteria. *No other paste or powder is more effective for this purpose.* Moreover, Ipana helps remove sticky, bacteria-trapping deposits that invite decay.



DENTISTS SAY THE IPANA WAY PROMOTES HEALTHIER GUMS!

In thousands of recent reports from all over the country, 8 out of 10 dentists say the Ipana way promotes healthier gums. *Just as important as fighting decay*, for you can't have healthy teeth without healthy gums! Try dentist-approved Ipana care—for healthier teeth and healthier gums *both*.



HERE'S ALL YOU DO—EASY AS 1, 2:

*The Ipana way is doubly-effective. **1.** *Between regular visits to your dentist*, brush all tooth surfaces with Ipana after every meal. (Ipana's special alkaline cleansing formula helps prevent tooth decay—leaves teeth cleaner, brighter.) **2.** Then massage gums the way your dentist advises. (Ipana's unique formula stimulates circulation — promotes healthier gums. *Feel the invigorating tingle!*)



Product of Bristol-Myers

"Most tooth loss comes from gum troubles," say dentists.

Fight Tooth Decay and Gum Troubles Both!

New dental research proves you can help prevent tooth decay as you guard your gums—this doubly-effective Ipana way!*

Dentists warn that to save your teeth, you must protect your teeth and gums *both*.

For not only does tooth decay cause untold misery and expense. *Gum troubles cause even more tooth losses than decay*, say leading dental authorities. And gum troubles can strike anyone—even healthy teen-agers—with little warning!

Now you can help prevent tooth decay and gum troubles BOTH—with this dou-

*bly-effective Ipana dental care!**

For new dental research proves that Ipana's special alkaline formula effectively reduces and *keeps down* acid-forming bacteria—considered a major cause of tooth decay. *Ipana fully meets these standards for an anti-decay dentifrice.*

And Ipana is the *only* leading tooth paste specially designed to stimulate gum circulation—promote healthier gums.

SHE SAFEGUARDS TEETH AND GUMS BOTH THE IPANA WAY!



Lovely Barbara Snow of Long Island, N.Y., is one of thousands of popular girls who have proved the wisdom of Ipana dental care. As a successful junior model, Barbara knows that a smile of beauty depends not only on

healthy teeth, but on firm, healthy gums *as well*. So she follows the *Ipana way*—to fight tooth decay and protect her gums, too. Give *yourself* this same doubly-effective Ipana dental care. Get Ipana Tooth Paste today!

HEALTHIER TEETH, HEALTHIER GUMS—

IPANA for Both!



And refreshing Ipana leaves your breath cleaner, your mouth fresher, too!

**NOW! PROOF THAT BRUSHING
TEETH RIGHT AFTER EATING WITH**

COLGATE DENTAL CREAM HELPS STOP TOOTH DECAY!

NOW! *Proof* that always brushing teeth with Colgate's right after eating helps stop tooth decay before it starts! *Proof*—based on hundreds of case histories, two years of continuous research at leading universities—the most *conclusive* proof in all dentifrice research on tooth decay.



Under the direction of eminent dental authorities, one group of college men and women always brushed their teeth with Colgate Dental Cream right after eating—while another group followed their usual dental care. The group using Colgate's as directed showed a startling reduction in average number of cavities—*far less tooth decay!* The other group developed new cavities at a much higher rate.

Modern research shows tooth decay is caused by mouth acids which are at their worst after meals or snacks. When you brush your teeth with Colgate's right after eating, you help remove acids before they can harm enamel. And Colgate's penetrating foam reaches crevices in teeth where food particles often lodge.

Colgate's contains all the necessary ingredients, including an exclusive *patented* ingredient, for effective daily dental care. No risk of irritation to tissues and gums! And no change in flavor, foam, or cleansing action. No claim is made that using Colgate's can stop *all* tooth decay, or help cavities already started. But brushing teeth right after eating is the *proved* way to help stop tooth decay with Colgate Dental Cream.

**Always Use Colgate's* to
Clean Your Breath While You Clean Your Teeth
—and HELP STOP TOOTH DECAY!**

**Right after eating*



**NO OTHER DENTIFRICE
OFFERS PROOF OF THESE RESULTS**

PHOTOPLAY

Contents for December, 1949

HIGHLIGHTS

The New Gold Medals	Fred R. Sammis	29
Hero's Wife	Wanda Hendrix	30
What Happened to the Temple Marriage?	Louella O. Parsons	32
Hollywood Show-offs	Elsa Maxwell	34
The Bergman Love Story	Joseph Steele	36
The Kid Who Never Cried (John Derek)	Ruth Waterbury	40
If I Were Santa Claus	Sheilah Graham	42
Photoplay Sneak Previews "Battleground"		44
On a Night Before Christmas	Kay Mulvey	46
Sitting on Top of the World (Allene Roberts)	Maxine Arnold	48
This Is the Bitter Truth	Joan Evans	50
Las Vegas		52
Clothes Pin-ups	Edith Gwynn	54
French Dressing (Corinne Calvet)	Anita Colby	56
Twenty Christmas Presents You Can Make	Fredda Dudley	58
Home for Christmas	Hans Dreier	62
Your Photoplay Photo-Plays (An Alan Ladd Adventure Told in Comics)		66
Photoplay Fashions		81

FEATURES IN COLOR

Shirley Temple	33	Las Vegas	52
Ingrid Bergman	36	Corinne Calvet	56
John Derek	40	Joan Leslie	81
Allene Roberts	49	Kathryn Grayson	84

SPECIAL EVENTS

Brief Reviews	26	Readers Inc.	16
Casts of Current Pictures ...	22	Shades of Winter	93
Inside Stuff—Cal York	8	Shadow Stage	18
Laughing Stock	79	Valentina's Day	4
What Should I Do?	6		

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Member of The True Story Women's Group

VOL. 36, NO. 7

Spencer
TRACY

M.G.M

hands you
the biggest
laugh in
10 years!

Katharine
HEPBURN

It's the
hilarious
answer to
WHO WEARS
THE PANTS!

Adam's Rib

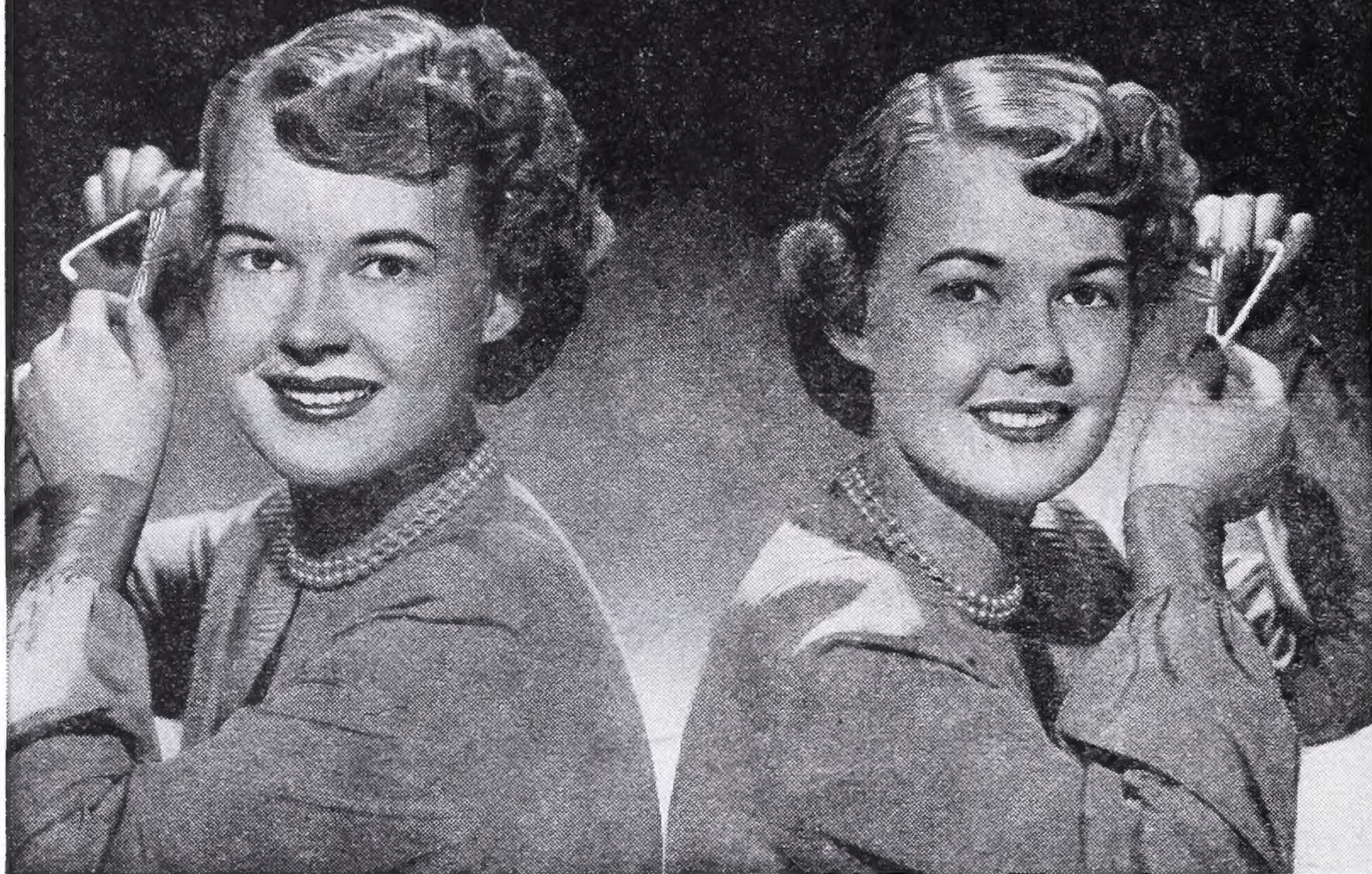
JUDY HOLLIDAY

TOM EWELL

DAVID WAYNE • JEAN HAGEN

Screen Play by RUTH GORDON and GARSON KANIN • Directed by GEORGE CUKOR • Produced by LAWRENCE WEINGARTEN • A METRO-GOLDWYN-MAYER PICTURE

*Now! Toni Home Permanent
twice as easy—twice as fast*



Which Twin has the Toni? (See answer below)

new SPIN curler cuts winding time in half—makes it double-easy!

New exclusive Toni SPIN Curler grips . . . spins . . . locks with a flick of the finger. *No rubber bands!* All plastic, patented! Nothing to tangle up in your hair! *Tiny teeth firmly grip* hair-tips so even the shortest ends become easy to manage! *Easy-spin action*—built right in—rolls each curl up in one quick motion! *Snaps shut!* Assures a better, longer-lasting curl. Winds more hair on each curler. Makes winding twice as easy—twice as fast! Now it's easier than ever before for any woman to wind perfect curls.

gentle TONI lotion gives you the most natural-looking wave ever!

It's the same gentle creme lotion that has given more than 67 million lovely permanents. So gentle—so fast. No other home permanent waves hair faster yet leaves it so soft and lustrous, so easy to set and style. Try this exciting Toni with new SPIN Curlers and see how quickly . . . how easily . . . you give yourself the most natural-looking wave you've ever had!

SPECIAL COMBINATION OFFER



\$300 VALUE

ONLY \$2²⁹

Toni Refill Kit. Guaranteed to give the most natural-looking wave ever—or money back! **\$1⁰⁰**

Complete Set of new Toni SPIN Curlers. No more rubber bands! Makes every wave from now on twice as easy! Reg. Value. **\$2⁰⁰**

Included in this offer—Toni Creme Rinse to give your Toni wave romantic softness!

"Now we're both Toni Twins," says lovely Lila Wigren at the left. "When I saw how easy it was for Ella to give herself a Toni with the new SPIN Curlers I decided on a Toni Home Permanent, too!"



Valentina Cortesa forgets her shyness on the screen

VALENTINA'S DAY

SHE'S new, she's Italian, she's terrific! Valentina Cortesa, the girl with the cupid name and heart-shaped face, arrived in America with an accent strictly on the *polenta* side and the appearance of a misplaced elf.

Off screen, she's shy, reticent, fearful of her English and looks like anything but America's idea of an Italian charmer. Her hair, reddish-brown, and worn in a straight, short shock, resembles a floor-mop, falling this way and that over her sensitive face. Her skin is fair and faultless, her eyes green.

On screen, with her shorn locks curled fetchingly, she becomes a real beauty; a tiny woman with fluid grace and astonishing command. Even her English seems to clear and flow as it emerges from the screen. There's a story about her attempts to learn English. Meeting Tyrone Power in Rome, she explained how worried she was about her English dialogue for "Cagliostro," which Gregory Ratoff was directing.

Realizing that Ratoff's English was probably the worst yet, Tyrone decided to play a joke on Valentina. "You listen to Gregory and copy him," Tyrone advised, "and you'll really learn English."

But the joke was on Ty. Ratoff, it seems, had a short-cut-to-English system that worked like a charm, and while he never mastered his own accent, it set Valentina on the straight road to English.

Her next English dialogue film, "Glass Mountain" was made in London before she sailed for the United States. And, no sooner had she finished "Thieves' Highway" at Twentieth Century-Fox, than M-G-M grabbed her for "Malaya."

Three things took Valentina back to Italy after her two Hollywood pictures. One was to have a troublesome appendix removed, another was to persuade her beloved grandmother to return with her, and the last, was to see the man she secretly loves.

Valentina doesn't talk about the man in her life, but rumors from Rome have it he's a prominent concert conductor.

She was born in Milan, Italy, and spent her childhood in a lonely villa at Stresa on Lake Maggiore, living with her grandmother and attending the local school.

In Hollywood, Valentina lives quietly in a small house near Twentieth, reading, studying English and cooking the *polenta* she loves.

When she returns, much of her loneliness will be gone, for her beloved grandma will be with her.

As for marriage, well, maybe!

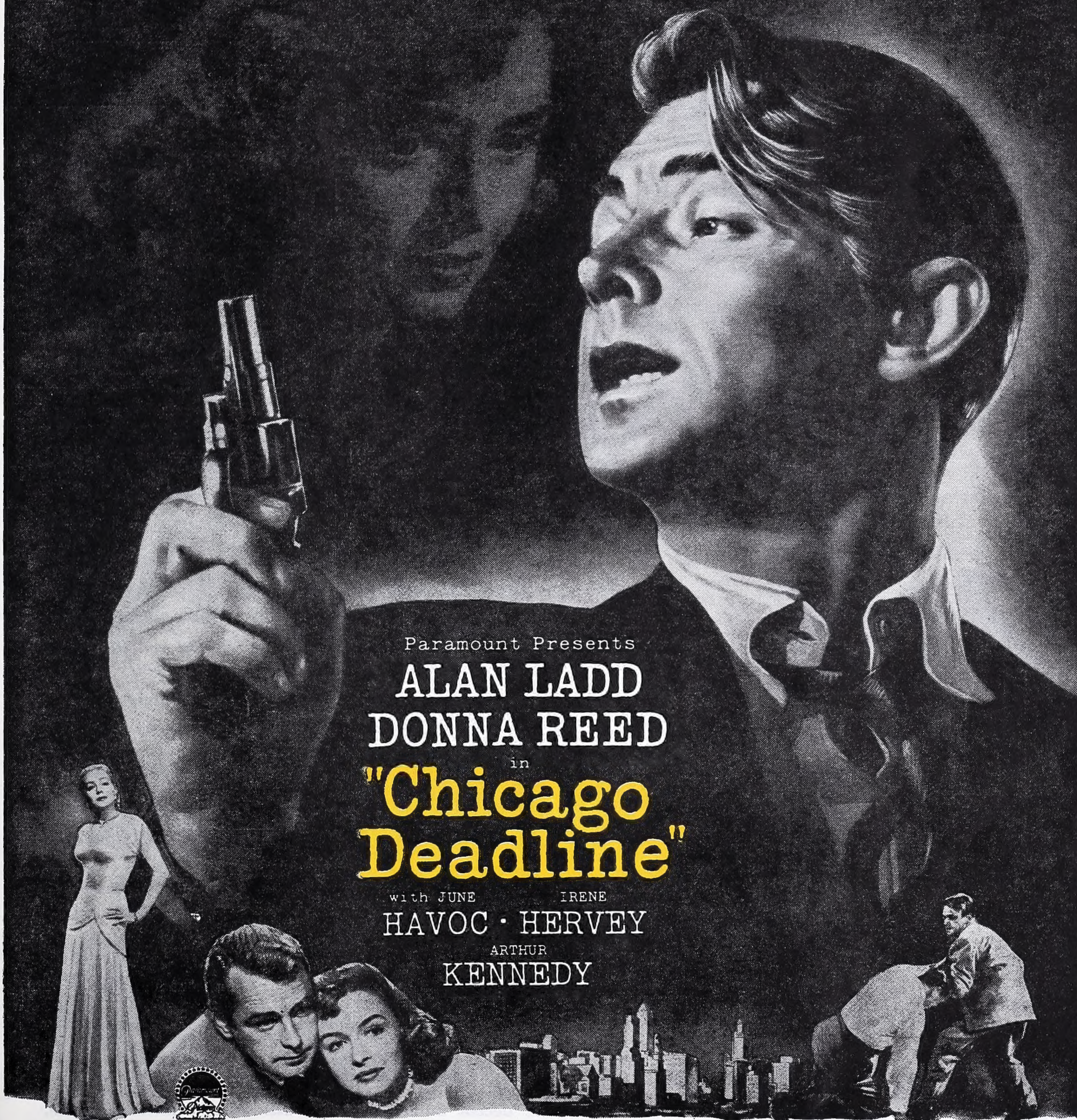
LADD

pays off for a wronged girl who was a 'right guy'!

Paramount Presents
ALAN LADD
DONNA REED

in
"Chicago
Deadline"

with JUNE IRENE
HAVOC · HERVEY
ARTHUR
KENNEDY



Produced by ROBERT FELLOWS · Directed by LEWIS ALLEN · Screenplay by Warren Duff · Based on a Story by Tiffany Thayer

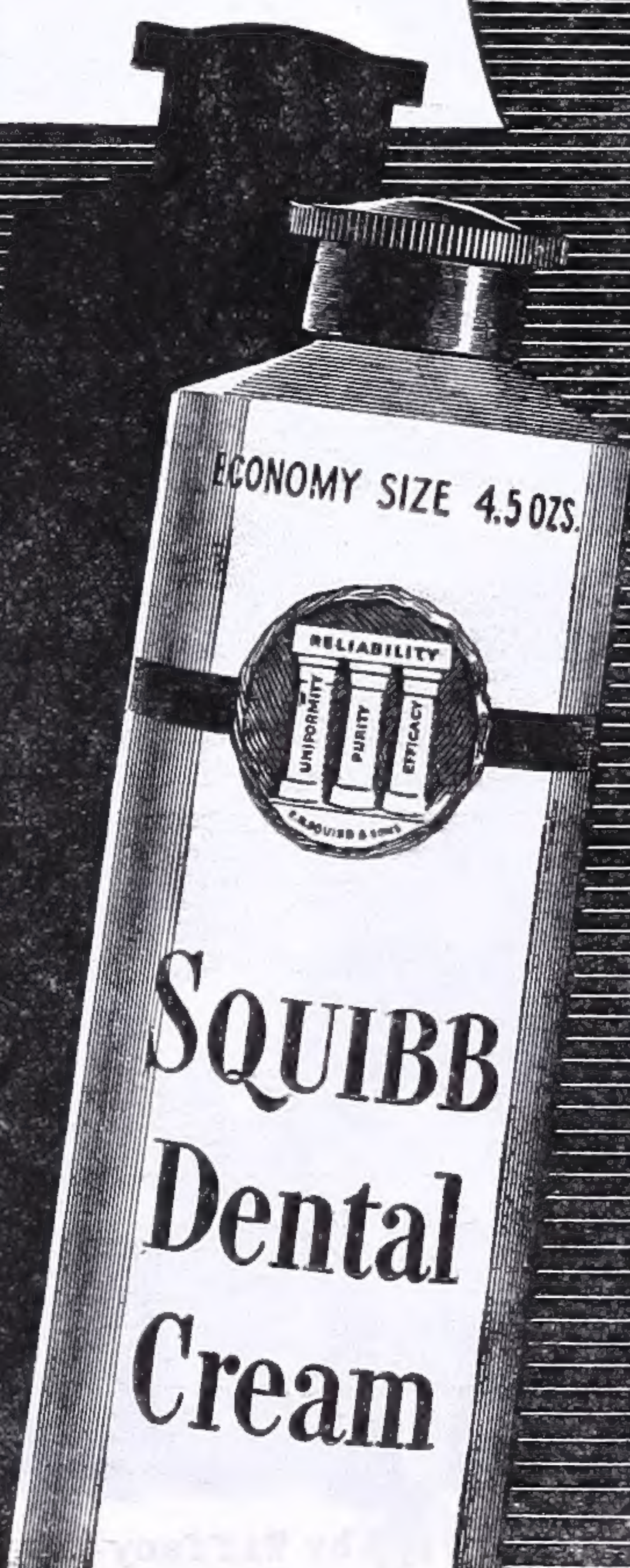
3 reasons for the extra clean feeling



Pleasant...
real mint for
taste and breath.

Gentle...
contains the finest
known polishing
ingredients.

Effective...
made with
antacid
magnesium
hydroxide.



YOUR PROBLEMS ANSWERED BY CLAUDETTE COLBERT



Claudette Colbert,
star of
"Three Came Home"

What should I do?

DEAR Miss Colbert:

For three years, I have been dating a man who has frequently asked me to marry him, but I just can't say yes.

I am thirty. I own my own beauty shop. I live with my mother, father, sister and brother, and we are a very happy family.

The man I go with is a trucker, divorced, and with two children. He claims that he doesn't have to contribute to their support. He has no money saved, and recently bought a car on the installment plan.

He lives at the Y.M.C.A.. He admits that he is tired of restaurant food, and ready to settle down to home life. However, he says that he can't support me, so I would have to go on working.

What prospects do you think this marriage would have?

Olga C.

Every line of your letter is eloquent of the fact that you know this man is not right for you. What you really want to know is: Do I think that, because you are thirty, you should marry this man simply to be married.

My dear, I certainly do not. In days gone by, literally hundreds of thousands of girls entered into loveless marriages which were doomed from the start simply because there was little for a girl to do except marry or teach school. We have emerged from the dark ages of thinking that there is only one way of life for a woman. You have a happy home life, living as you are now. Why trade it simply so you can add the title "Mrs." to your name?

A girl should marry only because she is in love with a man, believes he is in love with her, and they are agreed to be honest partners in a great adventure.
Claudette Colbert

DEAR Miss Colbert:

I hold a well-paying job in a large organization. During the past year, I have made dates with four girls in the office. A fifth girl has informed me that the four girls got together and compared notes as to what I said, what I did, and how much I spent on each. This burns me up and I don't intend to ask them out again.

Although I have never written this sort of letter before, it seemed to me that a woman of your influence might inform some of these eager babes that they talk themselves out of a lot of fun.

Other men I know have had much the same experience. Understand, I didn't make a play or a pass at any of the girls; my idea was comradeship. My opinion is that most men are more decent human beings than most girls.

Joe Gripe

First, I would like to point out that the fifth girl, who brought you a report of the conversation of the others must be suspected of trying to win your confidence by turning traitor to her sex.

Aside from that warning, I will say only, that any man working in a large organization is guilty of bad business practise if he attempts to date a series of fellow employees. He is certain to give the impression of being a wolf on the prowl.
Claudette Colbert

DEAR Miss Colbert:

I am eighteen and have been going with a boy for one year.

This boy has never given me a present. My parents tell me that this is not right. I don't care if he gives me anything or not, but I lie when people ask what he gave me so they won't think him "cheap."

Would you please tell me what to do?
Evelyn D.

You reveal, by your letter, that you are sweet and fair-minded, but I think your parents are instilling in you some mistaken ideas about what to expect of a boy.

First of all, it is incorrect for a girl, before she is engaged to a man, to accept any gift except flowers, books, or candy. It is a custom that has been found very useful. Among other things, it places no one under obligation.

Finally, it is always a mistake to expect anything in the matter of gifts. Under no circumstances should you lie about gifts and do not hint for a gift. That would make you, not the boy, seem cheap.
Claudette Colbert

DEAR Miss Colbert:

I want very much to become a church member. The problem is, which church?

You see, my family are not church-goers, and only a few of my close friends attend church regularly, so I don't know a great deal about the different faiths.

Is there a course I could take that would teach me all about different religions so that I may make my own decision?

Anita T.

If you go to college, you will be able to satisfy your intellectual craving for such study, because nearly every college offers a course in "Comparative Religions."

Otherwise, there is no reason why you shouldn't attend a different church every Sunday until you find one in which you feel at home. All liberal-minded people agree that every church is a house of God to which every sincere person may come and be assured of a warm welcome.
Claudette Colbert

(Continued on page 72)

WE'VE GOT BERLE!

BERLE'S ON THE SCREEN!

THE NATION'S NO.1 FUNNY-MAN!

BERLE'S HERE!

HE'LL BERLE YOU OVER!

WARNER BROS.
FILL THE SCREEN
WITH ALL THE ROARS
AND GUFFAWS
HE'S FAMOUS FOR!

MILTON BERLE

GETS VERY
FUNNY WITH
VIRGINIA
MAYO



"ALWAYS LEAVE THEM LAUGHING"

Oh what a story!

EVERYONE FALLS FOR HIS GAGS- HE FALLS FOR EVERYONE'S GAL!



Stop laughing
-and listen!
8 NEW HIT
SONGS TOO!



WITH

RUTH ROMAN · BERT LAHR



DIRECTED BY

ROY DEL RUTH

PRODUCED BY

JERRY WALD

SCREEN PLAY BY MELVILLE SHAVELSON AND JACK ROSE

FROM A STORY BY MAX SHULMAN AND RICHARD MEALAND

MUSICAL DIRECTION BY RAY HEINDORF

INSIDE STUFF



Study in concentration: Jean Negulesco, director of "Three Came Home," and the star, Claudette Colbert, are so interested in working out the next scene in their picture they've temporarily forgotten Dusty Anderson, Jean's wife

Around Town: What's this about Howard Duff and Ava Gardner heading for a preacher? The way those two fight, they'll need a referee on their honeymoon, that is, if they ever get around to wedding bells . . . Clark Gable got the raspberry from kids gathered around Ciro's when he refused autographs. He'll tell you so, himself. Clark has the courage to say, and stand on it, that thirteen- and fourteen-year-old kids have no place around a night spot at one or two o'clock in the morning . . . Hollywood believes Greer Garson's husband Buddy Fogelson effected a compromise with Greer's mother, who will not be separated from her daughter, and don't believe anything to the contrary.

Here and There: The rush is on among Hollywood hostesses to be the first to snag Marlon Brando, star of the New York hit, "A Streetcar Named Desire," as a guest. Marlon, who is even less social-minded than Monty Clift, is likely

to show up at formal functions in a T-shirt and jeans. Being a "character" is a sure way to get interest in Hollywood. Marlon, by the way, is starring in "The Men" for Stanley Kramer, who made a star of Kirk Douglas in "Champion" . . . With Bob Hope and Bing Crosby growing richer by the minute with their Texas oil holdings, stars are beginning to search for gold mines in the sky outside of Hollywood. Mark Stevens plans on going into the car business with a friend in Denver, as a side business, of course. And Gary Cooper has already opened his winter ski resort at Aspen, Colorado . . . The heavy cast has been removed from the leg of Kathryn Grayson's and Johnny Johnston's baby daughter, but she still wears a brace. Fortunately, the broken hip, which may have been sustained at birth, was discovered in time. Incidentally, their marriage would make a whale of a musical, the way they spat, rush apart, rush back, spat again. And how they could sing their roles!



Let laughs come first: June Allyson, there with husband, and the David Nivens, make merry during opening of the Ice Follies

Cal York's Gossip Of Hollywood



Water baby: Nine-months-old Portland goes into her act for mother (Mrs. James Mason) and teacher



Rural rendezvous: Myrna Loy and her husband, Gene Markey, stop for an autumn vacation snapshot in Bad Gastein, Austria. Next stop was Bavaria, then London, for a new film



Heather Allyson, at Tick Tock restaurant, is almost too excited to eat. Daddy Gordon MacRae took her to big Toluca Lake festivities

INSIDE STUFF



Until the football season is over, player Bob Waterfield won't be able to escort wife Jane Russell to many more Mocambo nights



Rhonda Fleming greets Johnny Sands at Carl Laemmle benefit party. Johnny's date, Hazel Shaw, is making picture debut



INSIDE STUFF

Checking up on Cupid! Greg Bautzer profiles Ginger Rogers, Clark Gable, Lady Stanley, at Williams party. Rear, Ann MacNamara, Photoplay's fashion photographer

Giddyup "Rover"? Roy Rogers is one cowboy, at least, who is not a horse lover exclusively. Oh yes, Roy loves Trigger, make no mistake about that. But there is also room in his heart for no less than ten pet dogs that call the Roger ranch their home. Fact is, you may soon see Phantom, a white Greenland huskie, in a picture with Roy.

"Phantom and Trigger have got to learn to work together," Roy says, "and, well, you know how it is with actors. They get a little jealous sometimes." But there was a twinkle in his eye when he said it.

A Modern Samson: He came striding into the Twentieth Century-Fox dining room, a real hunk of man, no mistake. "Mind if I have a bowl of soup at your table?" Vic Mature said, sinking into a chair beside us.

"Well, how's Samson, the big push-over?" we asked. "Haven't seen you since you finished 'Samson and Delilah' for De Mille."

"I couldn't push over a set of blocks today," he groaned. "I've had the flu. Bring me only liquids," he said to the waitress, after kissing her soundly. "Soup and tomato juice."

We told him the grapevine had the De Mille epic one of the best yet, with Vic a real knockout as Samson.

"That De Mille, what a guy! What a showman," he raved. "He used to say, 'Vic, they say I'm corny. All right, what is corn? It's food that springs from the heart of our America. Iowa, Kansas, Missouri. It feeds our people. It feeds the starving of Europe—of the world. Vic, I'm glad to be corny.'"

"And," said Vic, "they can kid about the old master all they want, but there isn't a big star on the lot who doesn't come to visit him, and even Hope and Crosby, I've noticed, are respectful in the presence of De Mille."



Bob Hope meets the mayor! Ann Blyth, recently elected mayor of Toluca Lake, was hostess at a big square dance party there

INSIDE STUFF

Together—Apart: Not only have the Dan Daileys reconciled, they're together professionally, too, and for the first time. You'll glimpse the lovely Liz Dailey, briefly, of course, in a railway depot scene in Dan's latest, "A Ticket to Tomahawk." And the young lad with Liz will be their son, Dan Dailey Jr. The whole family spent weeks together on this Durango, Colorado, location.

But while the Daileys are united, Dan's co-star Anne Baxter, and her husband John Hodiak face a six months' separation. John will go to London for the new "Mrs. Miniver" and Anne off on another location about the time John reports back to M-G-M for his next picture.

Incidentally, Anne became a Mrs. Belvedere, baby-sitting with young Dan while his parents went to the local movie. "Getting experience for the family John and I hope to raise," Anne says.

Barrymore Comeback: Director Elia Kazan tells of Ethel Barrymore's wit on the "Pinky" set. After a scene, beautifully performed by Miss Barrymore, Elia pronounced it perfect, but requested they do it once again.

"And what's this one for?" snapped Ethel, "your private collection?"

Eddie Had a Fit: Long sessions in studio fitting rooms can be dull for everyone concerned, so, when the lads with thread and needle see an opportunity for a little fun, they latch on to it, naturally. Their recent laugh was at the expense of Edward Arnold, who dieted away twenty-five pounds in New York, after he'd had wardrobe fittings for "Annie Get Your Gun," and before he'd started again with Betty Hutton in the film.

Edward fumed and fussed about the hours of standing and fitting all over again. But, to his surprise, every garment fitted him perfectly. "I can't understand it," he said, over and over. And viewing the skeptical faces around him he repeated, "But I lost twenty-five pounds, I tell you. All those scales in New York couldn't be wrong."

They let him fuss and worry and reweigh himself, over and over, before they tipped him off that a New York representative had kept them posted about his dimensions. No one laughed louder than Eddie. (Continued on page 14)



Are you really Lovely to Love?

try the test below

Have you ever wondered if you are as lovely as you could be—are you completely sure of your charm? Your deodorant can be the difference... and you will never know how lovely you *can* be until you use FRESH.

FRESH is so completely effective, yet so easy and pleasant to use... Different from any deodorant you have ever tried. Prove this to yourself with the jar of creamy, smooth FRESH we will send you.

Test it. Send 10¢ to cover handling charges to FRESH, Chrysler Building, New York, for a jar.



Jimmy Stewart looks as if he's sitting on top of the world these days. Right now he's at Mocambo with wife Gloria



MADAME SCHIAPARELLI, famous French designer: "You *must* be slenderer to wear the new fashions, you *can* be—with PLAYTEX!"



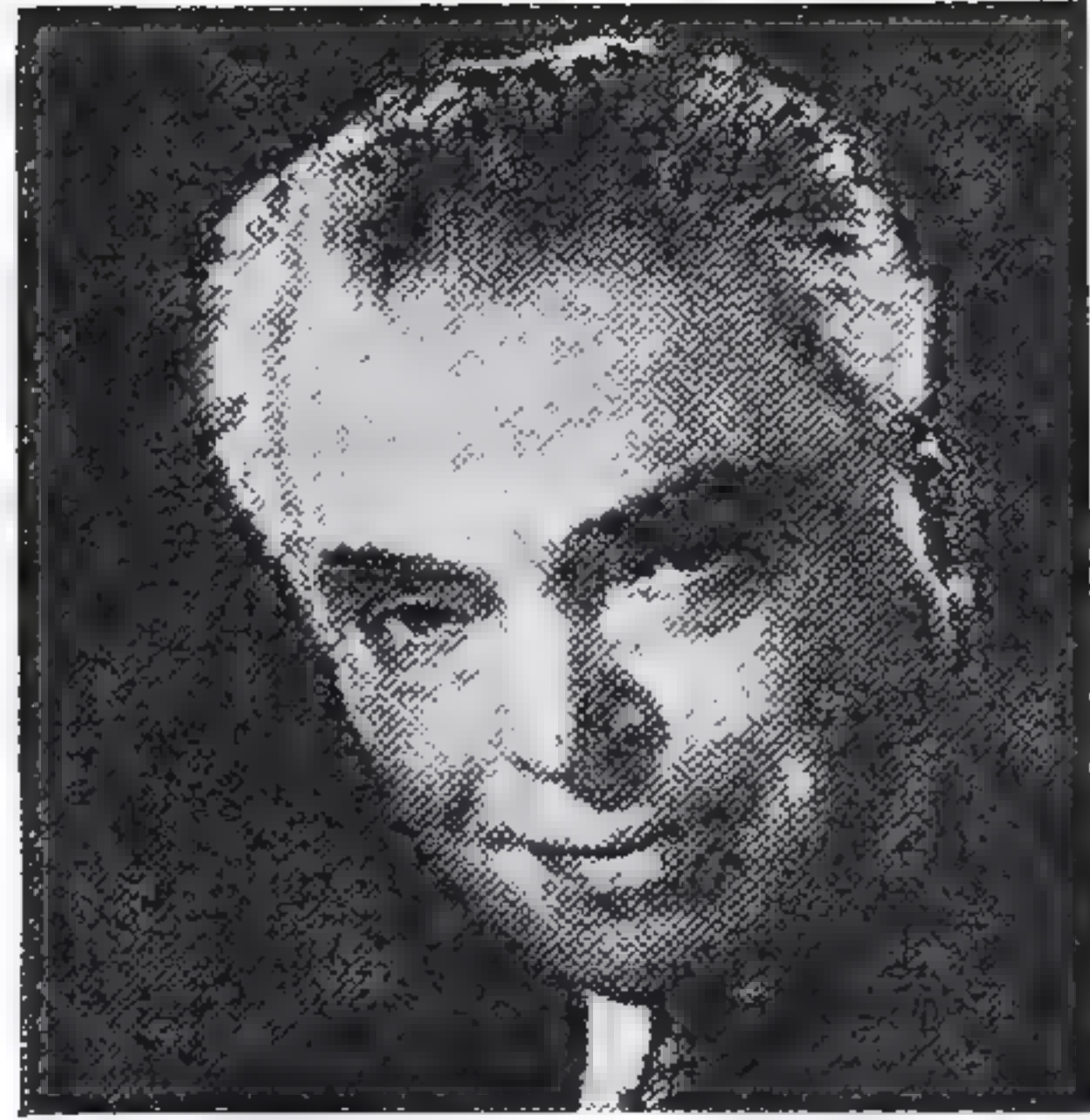
MARGARET PHELAN, one of year's Best Dressed Women: "I like the way PLAYTEX washes in seconds, dries with a towel."



LILLY DACHE, famous designer: "PLAYTEX is the girdle of the year! No other slims so magically—fits so invisibly."



LISA KIRK, singing star of *Kiss Me, Kate*: "PLAYTEX is the world's most comfortable girdle, not a single seam, stitch or bone!"



PHILIP MANGONE, holder of Golden Thimble award: "I like to see my clothes on women with slim PLAYTEX silhouettes."



VIRGINIA FIELD, one of year's Best Dressed Women: "PLAYTEX slims where it does the most good—and it fits perfectly!"



COUNTESS POLIGNAC, head of House of Lanvin: "We used to adapt styles to figures. Now, PLAYTEX slims figures to fit styles."



INVISIBLE UNDER THE SLEEKEST DRESS, PLAYTEX GIVES YOU A SLENDER LINE FROM WAIST TO HIPS TO THIGHS.

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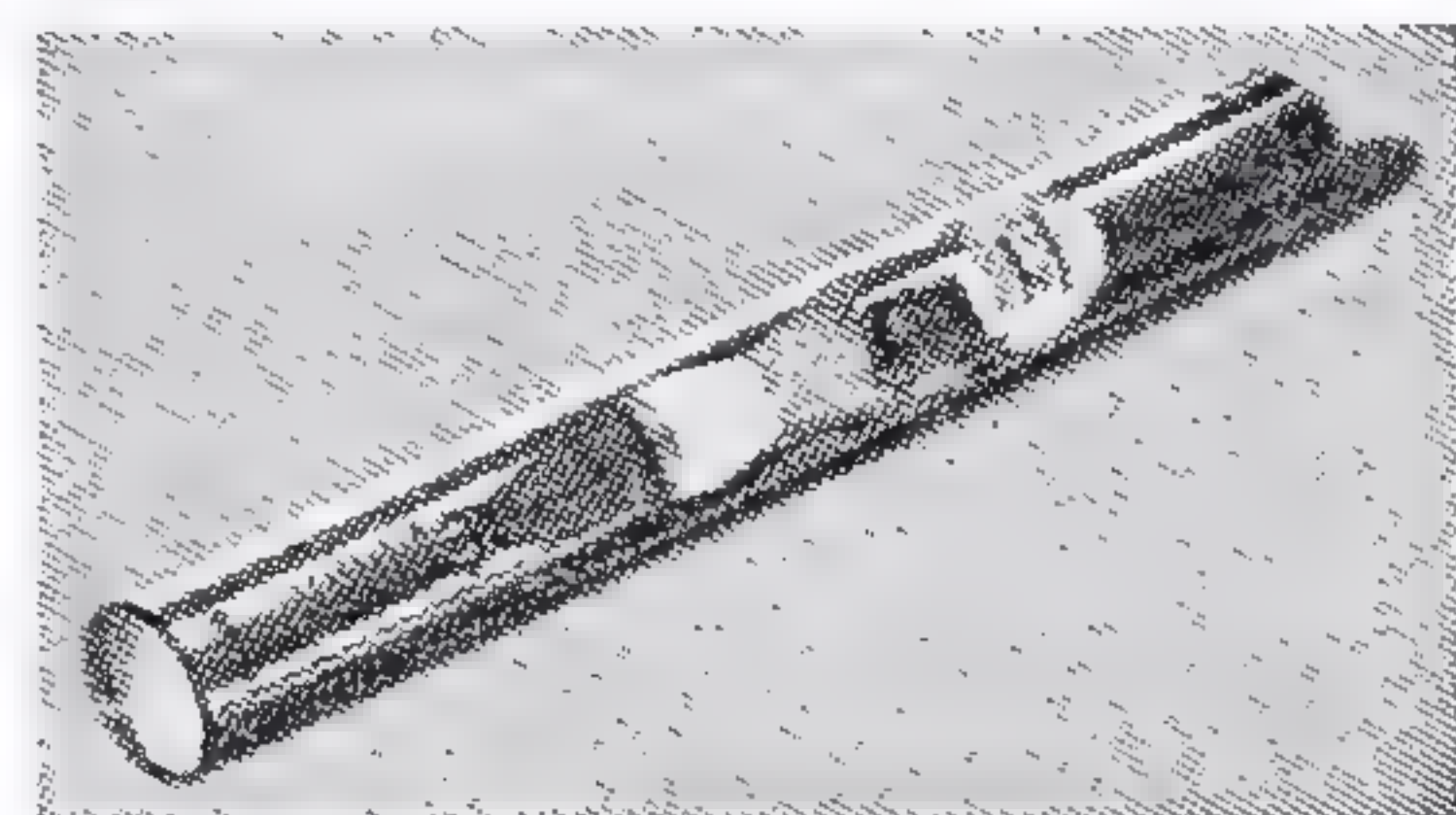
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What's new in Feminine Hygiene?



New improved NORFORMS make feminine hygiene easier

Never before has an antiseptic and deodorant preparation for inner cleanliness been so pleasant and easy to use.

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are simply wonderful



Kramer

Director Tom De Huff studies the script, Bob Stack studies Wendy, Photoplay's Mistress of Ceremonies, before show begins

"Photoplay Time" is Faye Emerson's time to appear as Wendy Barrie's guest on Monday night television show



(Continued from page 12)

Contract for Johnny: Whoever said the public doesn't make stars?

This telegram just came to us from A. C. Lyles Jr. of Pine-Thomas Studios:

"We have just seen the results of your 'Choose Your Star' poll and as a direct result have signed Johnny Sands for an important role in our picture 'Outrage.' We are certain other winners will be given equally important breaks as a result of this poll."

Elizabeth's Heart Problems: Hollywood believes that in Elizabeth Taylor they have a real coquette. And you know something? The town loves it.

Better to let their little beauty go through all the falling in and out of love, getting engaged and unengaged, than to make a mistake that will cause future unhappiness.

Too often, young stars and starlets who follow their hearts instead of their heads end up with neither a marriage nor a career. And the man who demands his love give up career is asking for unhappiness. Too, there isn't a young man alive who can read of his fiancée being here and there with this one and that one, and not resent it.

And they can say what they will about Howard Hughes insisting Elizabeth call him "Uncle Howard." He didn't have that uncle-look last time we saw them.

Now There Are Two: It was a warm Saturday afternoon, and guests of the Beverly Hills Hotel sat around the swimming pool, and lunched in the sun.

A tall, lean blondish man and a tall, lean miss of about eleven caught everyone's eye as they strolled together.

When the child, evidently his daughter, climbed on the diving board, the man called out encouraging instructions. When she made a particularly good dive, he threw back his head and laughed appreciatively. They were having a wonderfully gay time together.

"I know someone who would give anything to see that little girl so happy," one guest remarked. "Who?" asked her friend. "Ingrid Bergman," was the answer.

"Ingrid Bergman? But why?"

"Because," said the guest, "that's her daughter Pia. And the man with her is Ingrid's husband, Dr. Lindstrom."

Heart Department: Hollywood is waiting to see the outcome of the Doris Day-Matty Melcher-Patti Andrew triangle. Matty, who is a radio agent and music arranger, married the youngest Andrew sister a few years ago. Then he met Doris Day and boom, it was love. To date, Patti refuses to divorce Matty, preferring an annulment, and Doris isn't quite as happy as she used to be . . . Friends feel that if Joan Caulfield's family keep out of it, her romance with Frank Ross, ex-husband of Jean Arthur, will lead to the altar. But Joan is a family-minded girl, and one hears they aren't too keen about it . . . Bill Dozier, another ex-husband (Joan Fontaine's), is having himself a romantic whirl dating one pretty girl after another. His latest is Cleatus Hutton.

Service While You Wait: "The Ma and Pa Kettle Goes to Town" set was going great guns when Cal stopped by. Marjorie Main, who plays Ma, had just returned from a New York City location.

"Well, I suppose you're all citified now," we said to our old friend Marjorie.

"Let's have a cup of tea while we talk," she said, leading the way to her dressing room. But, outside the door, she halted and so did we, staring goggle-eyed at a three-burner hot plate and all the utensils that go with light housekeeping.

"Got to have some place to make my coffee and cook a bite to eat," Marjorie explained, putting on the tea kettle and beating up a few eggs for French toast. "They don't like it, but I do it," she said.

Citified, we had said. Marjorie Main will always be herself.

*Those letters—
written in a reckless moment, exploding
in a chain of
VIOLENCE...*

*I wasn't alive until I
met you. I don't know
if I can make
up my mind
to do what
you asked*

COLUMBIA PICTURES presents

JAMES MASON
JOAN BENNETT

*It could happen
to so many married
women...*

The Reckless Moment

with

GERALDINE BROOKS

Screen Play by Henry Garson
and Robert W. Soderberg

Based upon a Ladies' Home Journal
story by Elisabeth Sanxay Holding

Directed by MAX OPULS
Produced by WALTER WANGER

P

Your loveliness is Doubly Safe



**Veto gives you
Double Protection!**

So effective . . . Veto guards your loveliness night and day—safely protects your clothes and you. For Veto not only neutralizes perspiration odor, it checks perspiration, too! Yes, Veto gives you Double Protection! And Veto disappears instantly to protect you from the moment you apply it!

So gentle . . . Always creamy and smooth, Veto is lovely to use and keeps you lovely. And Veto is gentle, safe for normal skin, safe for clothes. Doubly Safe! Veto alone contains *Duratex*, Colgate's exclusive ingredient to make Veto safer. Let Veto give your loveliness double protection!

**Veto lasts and lasts
from bath to bath!**

Readers Inc.



Cheers and Jeers:

Just who does Farley Granger think he is? Recently, on a personal appearance tour in Cincinnati, Ohio, with the showing of "Roseanna McCoy," we found out what Mr. Granger is really like. Instead of giving a few autographs, a policeman escorted him right from the theater to his car. Quite a lot of girls walked away disgusted and began to wonder if Hollywood isn't just a snob factory. After all, Mr. Granger's biggest audience consists of teen-agers and we think we deserve just a little bit more than being snubbed.

ANNA MAY MATT
Cincinnati, O.

I received the October Photoplay and the best news I have ever read was about the reissuing of old favorite films. Give us again "Red Dust," "Min and Bill," "Smilin' Through," "Grand Hotel," "Barretts of Wimpole Street," etc.

HERBERT C. BARNES
Brunson, S. C.

I received my copy of Photoplay's October issue. I just had to write and tell you I think the Rita Hayworth pictures are horrible. She looks like a wild woman. I think it is disgraceful for a star who can look as beautiful as Rita can to let herself be photographed as Rita has. If becoming a "Princess" makes you look like Rita on these pictures, I sincerely hope I shall never be one.

RUTH A. LUCK
Lewisburg, Pa.

Readers Pets:

I have just seen "Champion" and found it wonderful, but why didn't Ruth Roman get top billing? She is a wonderful actress and I would like to see more of her.

GAYLE BROZOVICH
Seattle, Wash.

M-G-M should give Ricardo Montalban a title role in a dramatic picture. Mr. Montalban would do much better as a dramatic star than as a song-and-dance man.

MARILYN CHAVIER
Brooklyn, N. Y.

Regarding the dispute as to who "stole" "Take Me out to the Ball Game," I'd like to say that as far as I'm concerned, Frank Sinatra steals every picture in which he appears. When he's on the screen, I never see anyone else.

M. L. DAILEY
Los Angeles, Cal.

Casting:

I have just seen "Top O' the Morning," and am so disgusted, I had to write. Will you tell me why Hollywood doesn't wake up? Bing Crosby is old enough to be Ann Blyth's father. She always seems to be co-starred with someone twice her age. Why isn't she sharing acting honors with someone like Peter Lawford, John Derek, or Monty Clift? I think Hollywood is hurting a great young actress's chances when they co-star her with such old men.

E. CORRIGAN
Milford, N. J.

What happened to Dan Dailey and Betty Grable? Why can't we have more pictures like "When My Baby Smiles at Me"? They make such a wonderful team.

KAREN BRANDENBURG
Muncie, Ind.

I read recently that Hollywood is thinking of making a movie of "The Sheik." I definitely don't think Tyrone Power should play the *Sheik*. He is too old and has had enough good roles. Also, he is an American and for that role I think that a Frenchman such as Louis Jourdan should play the part.

ANNE HATHWAY
De Kalb, Ill.

Question Box:

Could you please give me some information on Arthur Kennedy who portrayed the lame brother in "Champion"?

CATHERINE BUCHER
Dayton, O.

(Arthur Kennedy was born in Worcester, Mass. on February 17, 1914. He is five-feet-eleven, has blue eyes and blond hair and is married to Mary Chaffey. His next picture "Glass Menagerie.")



I came across an article in Inside Stuff which puzzles me a great deal. It states that Mario Lanza was born on New York's lower East Side, and yet, when the picture had its world premiere here, the fact that he was born and raised in Philadelphia was greatly played up.

BETTY DICTOR
Philadelphia, Pa.

(Mario Lanza was born in New York City. When he was just under school age, the family moved to Philadelphia.)

I have just read your article about Ricardo Montalban (Sept.). What kind of line is Mr. Montalban feeding the public? Why is he trying to be so sanctimonious about his "beautiful" love affair starting in church?

Most of us remember the story that came out in a magazine that told how Mr. Montalban carried Georgianna Young's picture with him for two years while he was in the Army, knowing full well she was married to Billy Halop. When he was discharged from the Army, he went to Hollywood, where he wooed and won her.

DEBORAH COLLIER
Belmont, Mass.

(For the record, Georgianna Young was never married to Billy Halop. They went out on several dates. It is, however, true that Ricardo Montalban clipped and saved pictures of Georgianna for two years prior to the time he first saw her in church.)

Address letters to this department to Readers Inc., Photoplay, 205 East 42nd Street, New York 17, N. Y. However, our space is limited. We cannot therefore promise to publish, return or reply to all letters received.

"Wonderful to have both . . . in a Christmas Elgin!"

PATRICIA MORISON
co-star in the Broadway
musical success
"KISS ME, KATE,"
chosen one of America's "best-dressed"
women by the Fashion Academy



exclaimed

PATRICIA MORISON

speaking of

the DuraPower Mainspring

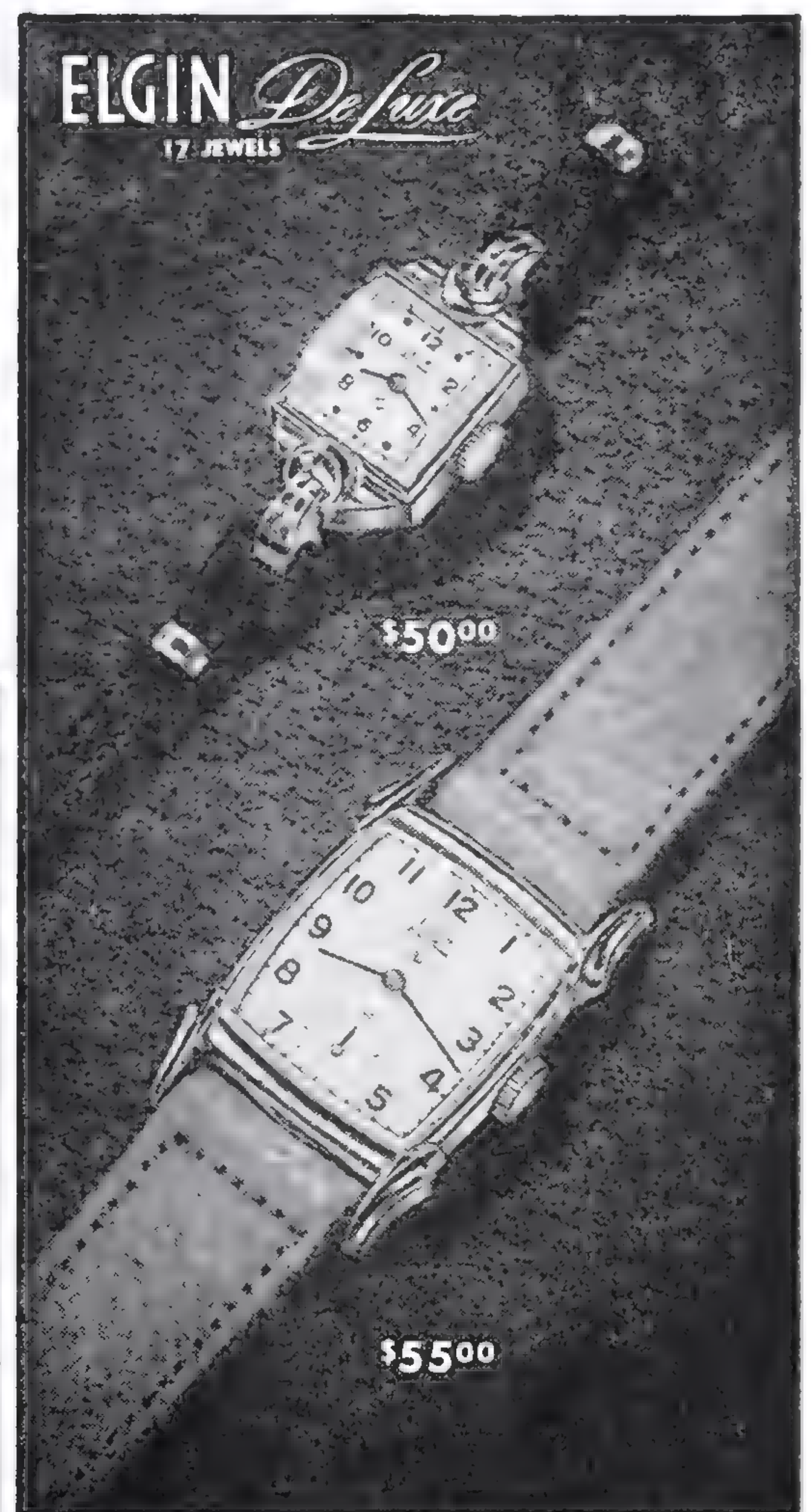
in ELGIN Watches . . .

and their styling that won

the Fashion Academy Award



*Patent pending. Made of "Elgiloy" metal



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"Best-dressed" women like Miss Morison are always alert for style correctness. That's why so many of them are wearing the new Elgin Watches. For originality in design and up-to-the-minute styling, Elgin won the 1949 Fashion Academy Award!

How wonderful then to know that these same beautifully styled new Elgins possess that remarkable watchmaking achievement . . . the miracle DuraPower Mainspring! No other watch in the world has such dependable power for accurate time-keeping! No other watch will mark a gift occasion quite so memorably as an Elgin. You can be sure that the one you love will be happier with an Elgin . . . its smart distinction . . . its dependability. See at your jeweler's now the brilliant array of new Elgins!

ELGIN

TIMED TO THE STARS

The genius of America to wear on your wrist



Between two worlds: Ethel Waters implores granddaughter Jeanne Crain to be true to her heredity

✓✓ (A) *Pinky* (Twentieth Century-Fox)

RACIAL CONFLICT is the theme of an emotion-packed picture, providing Jeanne Crain with her most important role to date.

As *Pinky*, an educated colored girl who has lived among northern whites and passed as one of them, Jeanne turns in a poignant performance. Returning to her granny's dilapidated shack in a small southern town, Jeanne becomes a target for discrimination. A graduate nurse, she seeks escape from the intolerable situation of being in love with a white man who wants to marry her. He is doctor William Lundigan and he cuts such a fine, forthright figure, it is no wonder Jeanne loses her heart to him. Ethel Waters is superb as Jeanne's old granny, Ethel Barrymore is at once caustic and kindly as Jeanne's aristocratic patient.

Your Reviewer Says: Significant and stirring.

✓✓ (F) *I Married a Communist* (RKO)

COMMUNISM rears its hateful head in this exciting movie teaming charming Laraine Day and rugged Robert Ryan.

Married, after a brief courtship, Laraine merely knows Ryan to be a shipping executive. How could she suspect that, some years previously, he worked for the Communist Party under another name? Or that Janis Carter, a striking blonde, shared his private, as well as his political life? But Thomas Gomez, ruthless leader of the West Coast "commies," knows Ryan's real identity. With Gomez threatening him on one hand and Janis on the other, Ryan is really in a spot. An added complication has his impressionable young brother-in-law, John Agar, falling for Janis and her fellow-travelers.

It's a taut, fast-moving thriller.

Your Reviewer Says: Terrifying and timely.



Politics vs. romance: Janet Leigh and Peter Lawford vainly search for happiness in post-war Vienna

✓✓ (F) *The Red Danube* (M-G-M)

HUMAN beings are the pawns in this heartbreaking tale of postwar politics and religion in Vienna and Rome. More interesting than exciting, it describes the plight of Russians in Austria unwilling to return to their Communistic homeland.

It is British Army Colonel Walter Pidgeon's unpleasant assignment to cooperate with Russian Colonel Louis Calhern in rounding up these unhappy "illegals." One of them is lovely Janet Leigh, who finds refuge in the convent of Mother Superior Ethel Barrymore. There Janet meets Peter Lawford, who promptly succumbs to Janet's wistful charm.

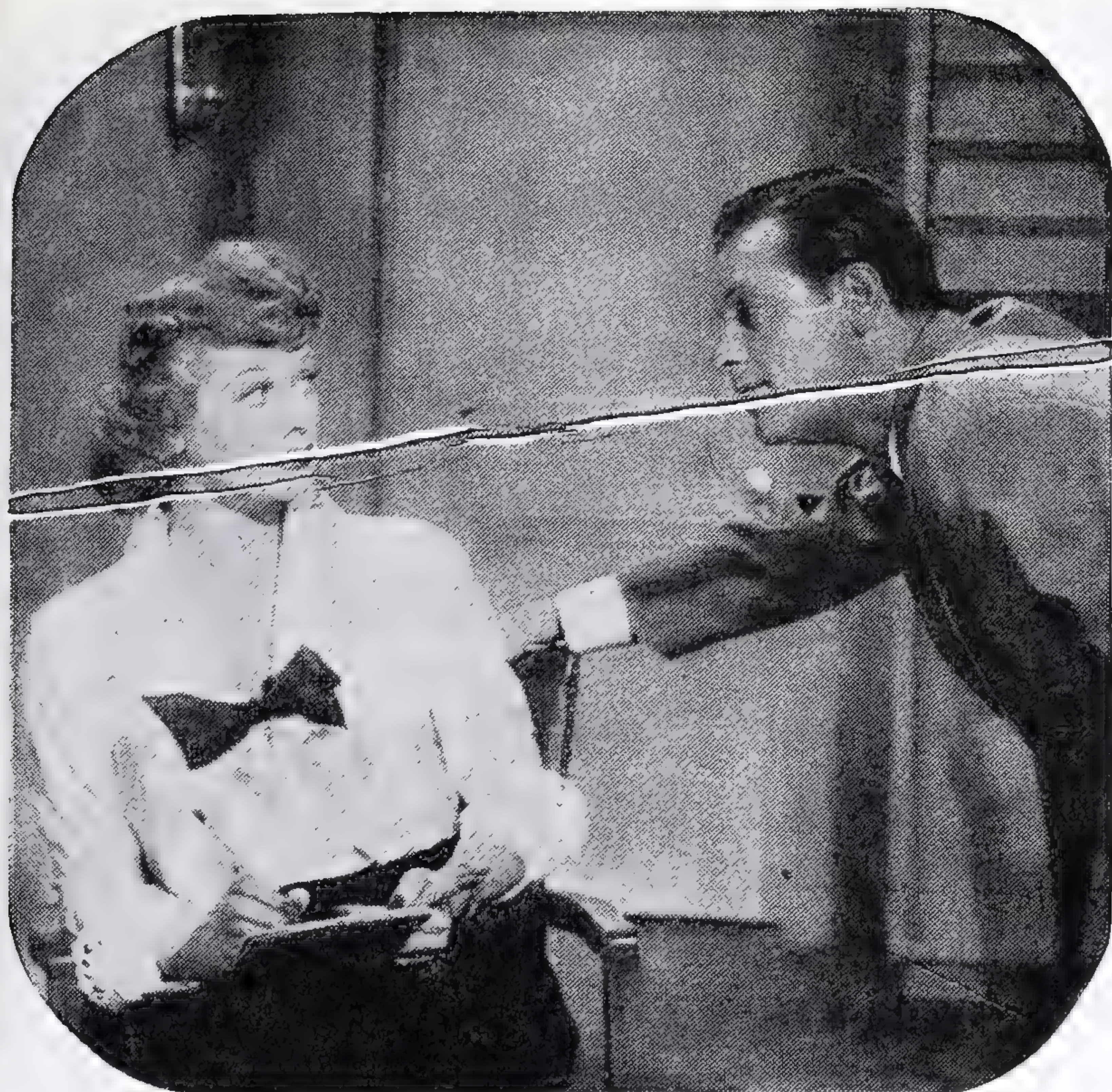
This has a top-notch cast, with Pidgeon sympathetically portraying a soldier torn between duty and pity. Angela Lansbury capably plays his efficient secretary, in love with Lawford.

Your Reviewer Says: Strong political drama.

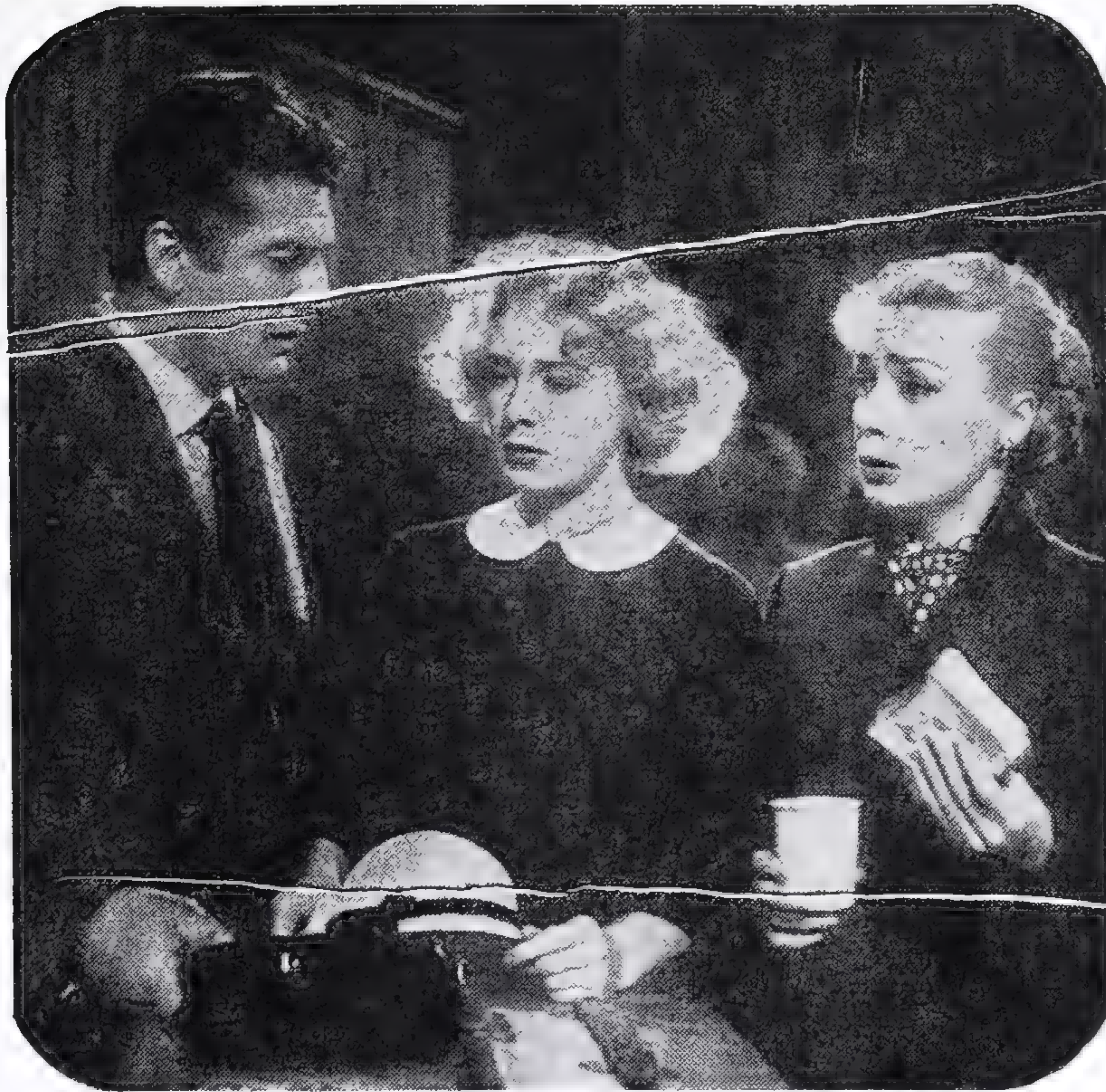
Shadow

By Elsa Branden

✓✓✓ Outstanding ✓✓ Very good ✓ Good
F—For the whole family A—For adults



White-collar comedy: Lucille Ball and William Holden score in a farcical tale of housing and horse-play



Anything goes: There's no rest for Vic Mature and June Havoc, when Betty Hutton begins stage-career

✓✓ (F) Miss Grant Takes Richmond (Columbia)

IN CASE you hadn't noticed, Lucille Ball is a first-class comedienne. Her portrayal of a delightful dope in this wacky farce is ample proof of it.

Hired by bookmaker William Holden as a front for his horse-betting operations, Lucille, nitwit though she is, outsmarts her sharp employer and his crooked co-workers, James Gleason and Frank McHugh. The boys are supposedly in the realty business so Lucille has them building a housing project, using her uncle-judge and district attorney-suitor to swing the deal.

Holden is a gilt-edged heel, Janis Carter is a con-niving female out to win him by fair means or foul. The picture has its silly moments but what it lacks in logic, it more than makes up for in laughs.

Your Reviewer Says: Good clean fun.

✓ (F) Red, Hot and Blue (Paramount)

DIZZY, busy, forever in a tizzy. That describes Betty Hutton in this fast-moving comedy about a would-be actress continually in hot water.

A female firecracker, Betty is perpetually in the process of exploding. Her exasperated boy friend is handsome Vic Mature, trying to carve a career as a stage director and keep a wary eye on Betty at the same time. Quite a large-sized order, considering all her wild schemes to achieve fame and fortune on Broadway. William Demarest amusingly plays Betty's go-getting agent, while June Havoc convincingly portrays her cynical roommate.

The net result is a mad farce with blonde leather-lunged Betty singing, screaming, dancing and romancing for all she's worth.

Your Reviewer Says: Slapstick.

(F) Down Dakota Way (Republic)

ROY ROGERS, Dale Evans, Foy Willing and the Riders of the Purple Sage join hands to make this a fast action-filled prairie yarn. It has two fine tunes, "Candy Kisses" and "The ABC Song." Otherwise, it follows a familiar formula and is not up to Roy's usual standard.

As always, Roy Barcroft is the deep-dyed villain. This time he aims to sell a herd of diseased cattle and his henchman, Byron Barr, murders a veterinarian who has orders to destroy the animals. It's up to Rogers to stop Barcroft and Barr in their tracks, and he does just that after numerous gun and fist fights. Pat Brady and Elizabeth Reardon make the most of their respective roles.

Your Reviewer Says: Crime in the cow country.

Stage

For Complete Casts of Current Pictures See Page 22

For Best Pictures of the Month
and Best Performances See Page 20

For Brief Reviews of Current Pictures See Page 26

(A) The Hidden Room (Rank-Eagle Lion)

THERE are some mighty peculiar goings-on in this slow-motion murder yarn. It deals with a deceived husband's diabolical plot to do away with the "other man."

Robert Newton draws the distasteful role of this super-assassin. Phil Brown, the victim of his extreme jealousy, retains a remarkable sense of humor throughout. As the lady who causes all the rum-pus, Sally Gray is suitably flippant and flirtatious.

Everyone is so dreadfully polite that, instead of being the gruesome horror tale it sets out to be, the story develops into an incredible drawing-room drama.

Your Reviewer Says: Gory, but not too good.

✓ (F) Strange Bargain (RKO)

MURDER or suicide? That's what the police must decide when they find the bullet-ridden body of a wealthy broker. Jeffrey Lynn knows the answer, but he isn't telling. At least, not until his wife, Martha Scott, convinces him it's the only course to take. Then he learns he didn't know the real facts, after all.

Lynn gives an honest portrayal of a victim of circumstance; Scott conveys the anxiety of a devoted wife; Henry Morgan is a cool and capable police official.

All contribute toward making this a fairly entertaining melodrama.

Your Reviewer Says: Interesting enough.

✓✓ (F) Arctic Fury (Plymouth-RKO)

THIS documentary-type picture deals with the chilling adventures of Dr. Thomas Barlow, known as Alaska's "flying doctor." His story, filmed in the land of the Eskimos, is a gripping one.

Homeward bound to his wife and child at Cape Fear, the doctor learns of a plague-stricken village some distance away. On the way there, his plane cracks up in the open sea. How he struggles against hunger, cold and the wild beasts of the Arctic makes an unusual movie.

Del Cambre is acceptable as the unfortunate medico, as is Merrill McCormick in the role of a trapper. However, it's chiefly the animals who are the most natural performers.

Your Reviewer Says: A blood-curdling tale.

(F) The Fighting Kentuckian (Republic)

MOST of the action in this fancy outdoor opus is saved for the tag-end of the picture. That leaves John Wayne, a rough-and-ready soldier, with plenty of time to woo pretty Vera Ralston, a carefully reared French girl slated to marry wealthy John Howard.

The rambling romance is given an historical slant due to an Act of Congress in 1817, granting certain territory in Alabama to French exiles following Napoleon's defeat at Waterloo. With the aid of alluring Marie Windsor and sly Paul Fix, Grant Withers seeks to evict these French settlers.

Your Reviewer Says: History takes a beating.

✓ (F) Oh, You Beautiful Doll (Twentieth Century-Fox)

TIN PAN ALLEY'S Fred Fisher is the latest composer to inspire a biographical filmusical. His catchy songs of yesteryear are a real treat, but the story of his life is something else again.

As played by over-plump, over-excitable S. Z. Sakall, he's a struggling genius

going nowhere until Broadway songwriter Mark Stevens comes along to pep up his operatic arias and turn them into popular hits. It's a different kind of role for Mark and he handles it credibly. As Sakall's demure daughter, June Haver spends most of the time looking lovesick instead of kicking up her dainty heels. Gale Robbins is June's eye-catching, torch-singing rival for Mark's affections.

Your Reviewer Says: Saga of a songwriter.

✓✓ (F) Roseanna McCoy (Samuel Goldwyn-RKO)

THERE'S lots of lovin' and hatin' in this fight-filled drama describing the famous Hatfield-McCoy feud of the 1880's.

As young Hatfield, dynamic Farley Granger has what it takes to make newcomer Joan Evans forget that she's a McCoy, and therefore his bitter enemy. A refreshingly wholesome and talented teenager, Joan has come a long way in her first picture. Richard Basehart also scores as a fanatical member of the Hatfield clan and Charles Bickford is well cast as Granger's gun-totin' pa. Raymond Massey convincingly plays Joan's pappy; Aline McMahon is his careworn wife, Marshall Thompson, Gigi Perreau and Peter Miles their very attractive children. Arthur Franz is the nice boy Joan might have married if Farley hadn't come along.

Your Reviewer Says: Romantic backwoods tale.

✓✓ (F) Battleground (M-G-M)

THIS is a rugged, realistic account of the Battle of Bastogne in 1944, and of the American doughboys who fought and fell on Belgian soil. (See page 44.)

As a cynical GI, equal to any situation, Van Johnson delivers a forceful performance. Next in line for acting honors is Marshall Thompson, whose career takes a long step forward with this picture. Young Thompson registers as a scared kid, who gradually develops into a battle-scarred soldier. Others in the platoon worthy of special mention are Ricardo Montalban, John Hodiak, George Murphy, Jerome Courtland, Don Taylor, James Whitmore, and Douglas Fowley. Also the original (Continued on page 22)

Best Pictures of the Month

Battleground

Pinky

Roseanna McCoy

Best Performances of the Month

Van Johnson, Marshall Thompson
in "Battleground"

Lucille Ball in "Miss Grant Takes Richmond"

Jeanne Crain, Ethel Waters
in "Pinky"

Walter Pidgeon, Ethel Barrymore,
Janet Leigh, Peter Lawford, Louis
Calhern in "The Red Danube"

Betty Hutton in "Red, Hot and Blue"

Farley Granger, Richard Basehart
in "Roseanna McCoy"

**SQUIBB ANGLE
TOOTHBRUSH**

**reaches hard to
get at places**



**BENT like a dentist's
mirror to reach
more places**

"My hands were almost
frostbitten in July"

says EVELYN KEYES, Columbia Pictures star, co-starred with
DICK POWELL in "MRS. MIKE"—Released thru United Artists

When I was filming "Mrs. Mike", we actually used real snow on the sets. While the rest of the country was sweltering in summer heat, I spent day after frostbitten day working in machine-made snow drifts at sub-freezing temperatures...



In scenes like this, with Dick Powell, my hands froze...



In another scene, they were in soapy water for hours...



But Jergens Lotion kept my hands from chapping...



Made them soft and lovely for romantic close-ups...



A liquid, Jergens is quickly absorbed by thirsty skin...

CAN YOUR HAND LOTION PASS THIS FILM TEST?

To soften, a lotion should be absorbed by the upper layers of the skin. Water won't "bead" on hand smoothed with Jergens Lotion (left hand). It contains quickly-absorbed ingredients doctors recommend, no heavy oils that merely coat skin with oily film (right hand).

Prove it yourself by making the test described above...



Discover why Jergens Lotion is my beauty secret...

Jergens Lotion

used by more women
than any other hand care
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And is used in Hollywood 7 to 1 over other hand cares.



I dreamed
I went skating
in my

**maidenform bra*

A figure eight! Wonderful! But my Maidenform figure...
spectacular! I never knew how much a bra could do
'til I tried Maidenform. Improves my form, gives me a
lift I love. How wonderful if only I could skate so
dreamily! One dream, at least, is real... a bra with
perfect fit... my Maidenform.

Shown: Maidenform's Maidenette* Strapless in white satin
and lace designed for young uplift.

This is only a hint of a come-hither collection! For strapless,
hug-me-close support, for fuller figures, it's Maidenform's
Hold-Tite.* Inter-lude* for classic roundness, deep-down cut.
And for deep, deep down necklines, your bra is Dec-la-tay.*

There is a *Maiden Form* for Every Type of Figure
* REG. U. S. PAT. OFF.

(Continued from page 20)

"Screaming Eagles" of the 101st Airborne Division, who put in a thrilling appearance in the last scene.

Your Reviewer Says: It rates a Silver Star.

✓ (A) The Reckless Moment (Walter Wanger-Columbia)

BLACKMAIL is the ugly club held over Joan Bennett's head, and James Mason is the fellow who wields it in this domestic melodrama. A sentimental Irishman, Mason takes no pleasure in his work.

Joan expresses deep distress as a respectable suburban housewife and a mother willing to go to any lengths to break up a love affair between her wayward young daughter, Geraldine Brooks, and no-account Sheppard Strudwick. Geraldine, however, is so infatuated with Strudwick that her mother's pleas fall on deaf ears. It's the girl's love letters which serve as a handy blackmail weapon after Strudwick meets a violent end. That's when Mason and his partner-in-crime, Roy Roberts, insert themselves into the picture, being in possession of the telltale letters.

And there you have all the makings of a juicy scandal.

Your Reviewer Says: Passable suspense story.

Casts of Current Pictures

ARCTIC FURY—Plymouth-RKO: Dr. Thomas Barlow, Del Cambre; Mrs. Barlow, Eve Miller; Emily Barlow, Gloria Petroff; Mack, Merril McCormick; Narrator, Don Riss.

BATTLEGROUND—M-G-M: Holley, Van Johnson; Jarvess, John Hodiak; Roderiques, Ricardo Montalban; "Pop" Stazak, George Murphy; Jim Layton, Marshall Thompson; Abner Spudler, Jerome Courtland; Standiferd, Don Taylor; Wolowicz, Bruce Cowling; Kinzie, James Whitmore; "Kipp" Kipton, Douglas Fowley; The Chaplain, Leon Ames; Hanson, Guy Anderson; Doc, Thomas E. Breen; Denise, Denise Darcel; Bettis, Richard Jaeckel; Garby, Jim Arness; William J. Hooper, Scotty Beckett.

DOWN DAKOTA WAY—Republic: Roy Rogers, Roy Rogers; Ruth Shaw, Dale Evans; Sparrow Biffe, Pat Brady; Sheriff Holbrook, Montie Montana; Dolly Paxton, Elizabeth Risdon; Steve Paxton, Byron Barr; Saunders, James Cardwell; H. T. McKenzie, Roy Barcroft; Dr. George Fredericks, Emmett Vogan; Foy Willing and the Riders of the Purple Sage.

FIGHTING KENTUCKIAN, THE—Republic: John Breen, John Wayne; Fleurette DeMarchand, Vera Ralston; Col. Georges Geraud, Philip Dorn; Willie Paine, Oliver Hardy; Ann Logan, Marie Windsor; Blake Randolph, John Howard; Gen. Paul DeMarchand, Hugo Haas; George Hayden, Grant Withers; Mme. De Marchand, Odette Myrtil; Beau Meritt, Paul Fix; Sister Hattie, Mae Marsh; Cap. Dan Carroll, Jack Pennick; Jacques, Mickey Simpson; Carter Ward, Fred Graham; Marie, Mabelle Koenig; Friends, Shy Wagner, Crystal White.

HIDDEN ROOM, THE—Rank-Eagle Lion: Dr. Clive Riordan, Robert Newton; Storm Riordan, Sally Gray; Supt. Finsbury, Naunton Wayne; Bill Kronin, Phil Brown; Monty, Himself; Dogmatic Type, Ronald Adam; 1st American Sailor, Michael Balfour; Miss Stevens, Betty Cooper; Aitkin, James Harcourt; Meek and Mild Type, Roddy Hughes; Blimp Type, Allan Jeays.

I MARRIED A COMMUNIST—RKO: Nan Collins, Laraine Day; Brad Collins, Robert Ryan; Don Lowry, John Agar; Vanning, Thomas Gomez; Christine, Janis Carter; Jim Travis, Richard Rober; Bailey, William Talman; Arnold, Paul E. Burns; Ralston, Paul Guilfoyle; Charles Dover, G. Pat Collins; Grip Wilson, Fred Graham; Mr. Cornwall, Harry Cheshire; Garth, Jack Stoney.

MISS GRANT TAKES RICHMOND—Columbia: Ellen Grant, Lucille Ball; Dick Richmond, William Holden; Peggy Donato, Janis Carter; J. Hobart Gleason, James Gleason; Helen White, Gloria Henry; Kilcoyne, Frank McHugh; Judge Ben Grant, George Cleveland; Ralph Winton, Stephen Dunne; Willacombe, Arthur Space; Roscoe Johnson, Will Wright; Homer White, Jimmy Lloyd; Charles Meyers, Loren Tindall; Jeannie Meyers, Ola Lorraine; Aunt Mae, Claire Meade; Foreman, Roy Roberts; Woodruff, Charles Lane; Councilman Reed, Harry Harvey; Leo Hopkins, Harry Cheshire; Ruth, Nita Mathews.

(Continued on page 24)

MAN TROUBLE?



What's she got that I haven't got? Janie ~~just~~ ^{couldn't} get it through her pretty little head why Bob preferred to let her sit by herself while he danced half the night away with that little snip of a Gray girl. Bob had plenty of reason . . . but, obviously, he couldn't mention it* to Janie.

A darling goes to her doom. Coming down the stairs she looks and feels like a femme fatale. Ha-ha-ha! Before the party's half begun her new boy friend will have her back on her own doorstep, and she'll spend many a day wondering why*.



He tore up her phone number. One date was enough to convince George that Gracie wasn't the flawless pearl he thought she was. Yep, you can lose a man that easy!*



Tonight her charm isn't working. The wonderful new boy she hoped to hypnotize isn't hypnotized at all. In fact, he wants out . . . and out for keeps! Too bad for Harriet that she had to be careless* on this night-of-nights.



Lucy wondered and wondered why, with superior qualifications, she lost the job to the other girl. That kind of thing happens day after day in business if a girl isn't careful*.

***A girl may have** any number of little faults which others gladly overlook, but there's one that's hard to forgive . . . halitosis (unpleasant breath). Why risk offending this way when Listerine Antiseptic is an *extra-careful* precaution against simple bad breath? When you want to be at your best, don't trust to makeshifts, trust to Listerine Antiseptic. It freshens and sweetens the breath . . . not for seconds . . . not for minutes . . . but for hours usually!

While some cases of halitosis are of systemic origin, most cases, say some authorities, are due to the bacterial fermentation of tiny food particles clinging to mouth surfaces. Listerine Antiseptic quickly halts such fermentation, then overcomes the odors fermentation causes.

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Also send information about the beautiful new 48-page "Bride's
Keepsake Book."

NAME.....
STREET AND NO.....
CITY..... PH 12-49

(Continued from page 22)

OH, YOU BEAUTIFUL DOLL—20th Century-Fox: Doris, June Haver; Larry Kelly, Mark Stevens; Fred Fisher, S. Z. "Cuddles" Sakall; Anna Breitenbach, Charlotte Greenwood; Marie Carle, Gale Robbins; Lippy, Jay C. Flippen; Ted Held, Andrew Tombes; Steiner, Eduard Franz; Burly Man, Dick Rich; Quartette, Al Klein; Don Kerr; Warren Jackson; Sam Ash; Madam Zaubel, Eula Morgan; Lucca, Nestor Paiva; Zaltz, Curt Bois; Sophie, Torchy Rand; Box Office Attendant, Ray Walker; Headwaiter, Frank Kreig; Houseboy, Victor Sen Yung; Cook, Myrtle Anderson; Toastmaster, John Mylong; Musician, Robert Gist; Big Blonde, Marion Martin.

PINKY—20th Century-Fox: Pinky, Jeanne Crain; Miss Em, Ethel Barrymore; Granny, Ethel Waters; Dr. Thomas Adams, William Lundigan; Judge Walker, Basil Ruysdael; Dr. Canady, Kenny Washington; Rozelia, Nina Mae McKinney; Dr. Joe, Griff Barnett; Jake Walters, Frederick O'Neal; Melba Wooley, Evelyn Varden; Judge Shoreham, Raymond Greenleaf; Stanley, Dan Riss; Mr. Goolby, William Hansen; Police Chief, Arthur Hunnicutt.

RECKLESS MOMENT, THE—Walter Wanger-Columbia: Martin Donnelly, James Mason; Lucia Harper, Joan Bennett; Beatrice Harper, Geraldine Brooks; Mr. Harper, Henry O'Neill; Ted Darby, Shepperd Strudwick; David Harper, David Bair; Nagle, Roy Roberts; Sybil, Frances Williams.

RED DANUBE, THE—M-G-M: Col. Michael "Hooky" Nicobar, Walter Pidgeon; Mother Superior, Ethel Barrymore; Maj. John "Twingo" McPhimister, Peter Lawford; Audrey Quail, Angela Lansbury; Maria Buhlen, Janet Leigh; Col. Piniev, Louis Calhern; Col. Humphrey "Blinker" Omicron, Francis L. Sullivan; Priv. David Moonlight, Melville Cooper; Brig. C. M. V. Catlock, Robert Coote; General, Alan Napier; 2nd Lieut. Maxim Omansky, Roman Toporow; Sister Kasimira, Kasia Orzazewski; Helena Nagard, Tamara Shayne; Prof. Serge Bruloff, Konstantin Shayne; "Mickey Mouse," Janine Perreau.

RED, HOT AND BLUE—Paramount: Eleanor Collier, Betty Hutton; Danny James, Victor Mature; Charlie Baxter, William Demarest; Sandra, June Havoc; No-No, Jane Nigh; Hair-Do Lempke, Frank Loesser; Bunny Harris, William Talman; Laddie Corwin, Art Smith; Mr. Creek, Raymond Walburn; Capt. Allen, Onslow Stevens; Garr, Joseph Vitale.

ROSEANNA MCCOY—Samuel Goldwyn-RKO: Johnse Hatfield, Farley Granger; Roseanna McCoy, Joan Evans; Devil Anse Hatfield, Charles Bickford; Old Randall McCoy, Raymond Massey; Mounts Hatfield, Richard Basehart; Allifair McCoy, Gigi Perreau; Sarie McCoy, Aline MacMahon; Tolbert McCoy, Marshall Thompson; Phamer McCoy, Lloyd Gough; Little Randall McCoy, Peter Miles; Thad Wilkins, Arthur Franz; Ellison Hatfield, Frank Ferguson; Bess McCoy, Elisabeth Fraser; Levisa Hatfield, Hope Emerson; Abel Hatfield, Dan White; Grandma Sykes, Mabel Paige; Cousin Zinny, Almira Sessions; Cap Hatfield, William Mauch.

STRANGE BARGAIN—RKO: Georgia Wilson, Martha Scott; Sam Wilson, Jeffrey Lynn; Lt. Richard Webb, Henry Morgan; Edna Jarvis, Katherine Emery; Malcolm Jarvis, Richard Gaines; Timothy Herne, Henry O'Neill; Sgt. Cord, Walter Sande; Roddy Wilson, Michael Chapin; Hilda Wilson, Arlene Gray; Sydney Jarvis, Raymond Roe.

KISS AND TELL



Bill Williams doesn't mind talking when it's about his wife, Barbara Hale. They're two of a romantic pair in Hollywood's nicest love story in January Photoplay

HARRY POPKIN • SAM STIEFEL • JACK DEMPSEY present

MICKEY ROONEY

...in his most exciting role!...

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THOMAS MITCHELL



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New Listerine Tooth Paste attacks
tobacco stain, off-color breath.

It may seem like such a *little* thing . . .
so easy to neglect. But, Lady, take care!

That yellow film that you, yourself,
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breath you may not even realize offends
—they flash a warning to others:
"Tobacco Mouth . . . Look Out!"

If you smoke a lot, play safe, espe-
cially before any date, and use the new
Listerine Tooth Paste.

There's a reason: Listerine Tooth
Paste is made with Lusterfoam—a
wonderful new-type cleansing ingre-
dient that literally *foams* cleaning and
polishing agents over tooth surfaces.
It removes yellow tobacco stain, while
it's still fresh . . . whisks away odor-
producing bacteria and tobacco debris.

Why not get a tube of the *improved*
Listerine Tooth Paste, and see for
yourself what a thorough job it does!
Use it regularly and *know* they'll never
say "Tobacco Mouth" about you!



TOBACCO MOUTH

... give it the "brush-off" with

LISTERINE
TOOTH PASTE

"Feel that Lusterfoam work!"

Brief Reviews

✓ (F) *ABANDONED*—U-I: A brisk movie meller about black market babies. Dennis O'Keefe is the reporter who exposes the racket with Gale Storm's help. With Raymond Burr, Marjorie Rambeau, Jeff Chandler, Meg Randall. (Nov.)

✓✓ (F) *ADVENTURES OF ICHABOD AND MR. TOAD, THE*—Disney-RKO: Comical and colorful Disney feature employing the vocal talents of Bing Crosby and Basil Rathbone. (Sept.)

✓✓ (A) *ANNA LUCASTA*—Columbia: Paulette Goddard sins, suffers and repents in this red-blooded romance based on Philip Yordan's play. With Bill Bishop, John Ireland, Oscar Homolka. (Oct.)

✓ (A) *ANY NUMBER CAN PLAY*—M-G-M: Clark Gable is convincing as a big-shot gambler with the choice of living a short merry life, or going off fishing with wife Alexis Smith and son Darryl Hickman. Audrey Totter, Wendell Corey, Frank Morgan help make this exciting. (Sept.)

✓ (F) *BIG STEAL, THE*—RKO: This adventure yarn races along at a dizzy pace, taking you to Mexico in the company of Bob Mitchum, Jane Greer, Bill Bendix and Patric Knowles. (Sept.)

✓ (F) *BRIMSTONE*—Republic: Walter Brennan, cattleman turned bandit, steals everything in sight, including the picture from Rod Cameron. With Forrest Tucker, Jim Davis, Adrian Booth. (Nov.)

✓✓ (F) *BROKEN JOURNEY*—Rank-Eagle Lion: Death rides the airways in this interest-filled British drama. A fine cast includes Phyllis Calvert, Margot Grahame, James Donald, Francis L. Sullivan. (Sept.)

✓✓ (A) *CHICAGO DEADLINE*—Paramount: An exciting mystery with reporter Alan Ladd sticking out his handsome neck to clear Donna Reed's reputation. With June Havoc, Arthur Kennedy. (Nov.)

✓✓ (F) *CHRISTOPHER COLUMBUS*—Gainsborough-U-I: Here is history on a grand scale with Fredric March making a fine *Columbus* and Florence Eldridge a gracious *Queen Isabella*. A sumptuous spectacle with Francis Sullivan, Derek Bond. (Nov.)

✓✓ (A) *DOCTOR AND THE GIRL, THE*—M-G-M: A heart-appealing drama in which doctor Glenn Ford makes patient Janet Leigh's pulse beat faster. Complications arise when Glenn's surgeon-father, Charles Coburn, disapproves of the match. A secondary plot involves Gloria De Haven who lets her foolish heart rule her pretty head. (Nov.)

✓✓ (F) *EVERYBODY DOES IT*—20th Century-Fox: You'll laugh long and loud over the hilarious antics of Paul Douglas in this amusing comedy. Celeste Holm is his socialite wife, Linda Darnell a sultry grand opera singer. Charles Coburn and Millard Mitchell are part of the rumpus. (Nov.)

✓ (F) *FATHER WAS A FULLBACK*—20th Century-Fox: The domestic life of a college football coach with Fred MacMurray as father, Maureen O'Hara as mother and Betty Lynn and Natalie Wood as their more or less normal kids. (Nov.)

✓✓ (F) *GAL WHO TOOK THE WEST, THE*—U-I: This spoof on the Old West, featuring Yvonne DeCarlo, Charles Coburn, Scott Brady and John Russell, is plumb full of feudin' and flirtin'. It's fun for everybody. (Nov.)

✓✓ (F) *GIRL IN THE PAINTING, THE*—Prestige-U-I: British human interest drama starring Mai Zetterling as an inmate of a displaced persons' camp. Robert Beatty is the artist who paints her, Guy Rolfe the gallant major who rescues her. (Nov.)

✓ (F) *GREAT SINNER, THE*—M-G-M: Greg Peck and Ava Gardner are teamed in a highly romantic but none too convincing tale of the 1860s. An able supporting cast includes Melvyn Douglas, Walter Huston, Frank Morgan, Ethel Barrymore. (Sept.)

✓✓ (F) *GUINEA PIG, THE*—Pilgrim Pictures: Off the beaten path is this ably acted British film about a schoolboy subjected to the snobbery of his socially superior classmates. With Richard Attenborough, Cecil Trouncer, Robert Fleming. (Sept.)

✓✓✓ (F) *HEIRESS, THE*—Paramount: A fascinating period piece set in 19th-century New York. Olivia de Havilland movingly portrays the shy daughter of exacting Ralph Richardson. Dashing Monty Clift introduces romance into Olivia's drab life. Miriam Hopkins completes a fine cast. (Oct.)

✓✓ (F) *HOUSE OF STRANGERS*—20th Century-Fox: A stirring story of an East Side Italian-American family with Edward G. Robinson, Susan Hayward, Richard Conte, and Luther Adler. (Sept.)

✓✓ (F) *I WAS A MALE WAR BRIDE*—20th Century-Fox: In this comedy of errors, Cary Grant and Ann Sheridan exchange insults and share the discomforts of army life. You'll enjoy it. (Oct.)

✓✓ (F) *IN THE GOOD OLD SUMMERTIME*—M-G-M: Judy Garland and Van Johnson romantically paired in lilting musical of yesteryear. Judy never appeared to better advantage. With S. Z. Sakall, Spring Byington and Buster Keaton. (Sept.)

✓✓ (F) *IT'S A GREAT FEELING*—Warners: This lively laugh-getter has Doris Day, Dennis Morgan and Jack Carson kidding Hollywood and each other. Bill Goodwin joins in the fun. (Oct.)

✓ (F) *JOHNNY ALLEGRO*—Columbia: Suspense is the keynote of this fast-paced thriller, with George Raft, Nina Foch, George Macready. (Sept.)

✓✓ (F) *JOHNNY STOOL PIGEON*—U-I: An entertaining thriller with government agent Howard Duff trailing a ring of dope peddlers. Dan Duryea grudgingly helps him; Shelley Winters finds Duff fascinating. (Oct.)

✓✓✓ (F) *JOLSON SINGS AGAIN*—Columbia: The combined talents of Al Jolson and Larry Parks make this latest chapter of "The Jolson Story" thoroughly enjoyable. With Barbara Hale. (Oct.)

✓✓✓ (F) *LOST BOUNDARIES*—Film Classics: W. L. White's poignant story, blasting racial prejudice, has been made into a strong human drama. Mel Ferrer, Beatrice Pearson, Richard Hylton, Susan Douglas turn in fine performances. (Oct.)

✓✓ (F) *LOVE HAPPY*—Pickford-UA: A laugh-happy shindig starring those mad Marx Brothers, Ilona Massey, Vera-Ellen and Marion Hutton. (Oct.)

✓✓ (A) *MADAME BOVARY*—M-G-M: The famous French novel becomes an eye-filling picture with a topflight cast including Jennifer Jones, Van Heflin, Louis Jourdan and James Mason. (Oct.)

✓ (F) *MY FRIEND IRMA*—Paramount: A flighty farce based on the popular radio program with Marie Wilson, John Lund, Diana Lynn, Dean Martin and Jerry Lewis. (Oct.)

✓ (F) *ONCE MORE, MY DARLING*—U-I: This frothy affair teams bachelor Bob Montgomery and debutante Ann Blyth. (Oct.)

✓✓ (F) *PRINCE OF FOXES*—20th Century-Fox: Spectacular is the word for this colorful costume drama crammed with romance and intrigue. Tyrone Power and Wanda Hendrix furnish the romance, Orson Welles and Everett Sloane the intrigue. With Felix Aylmer, Katina Paxinou. (Nov.)

✓ (F) *RED LIGHT*—Roy Del Ruth-UA: George Raft avenges the murder of his brother in this briskly paced thriller with Virginia Mayo, Raymond Burr, Gene Lockhart and Henry Morgan. (Oct.)

✓ (F) *RED MENACE, THE*—Republic: This melodramatic exposé of Communism in America points up the penalties awaiting those attempting to leave the party. It's timely but not too menacing. (Sept.)

✓ (A) *ROPE OF SAND*—Paramount: Greed and violence abound in this action-filled desert drama with Burt Lancaster, Paul Henreid, Claude Rains, Corinne Calvet, Peter Lorre, Sam Jaffe. (Sept.)

✓✓ (F) *SAVAGE SPLENDOR*—RKO: An exciting and colorful record of the Denis-Cotlow expedition to Africa. (Oct.)

✓ (F) *SCENE OF THE CRIME*—M-G-M: Van Johnson turns detective in this fairly suspenseful whodunit. With Arlene Dahl, Tom Drake, Gloria De Haven. (Oct.)

✓✓ (F) *SHE WORE A YELLOW RIBBON*—Argosy-RKO: Chalk this up as the biggest, best Western of the year. John Wayne convincingly plays an Indian fighter in the U. S. Cavalry. John Agar and Joanne Dru are the romantic interest. Victor McLaglen supplies the humor. (Oct.)

✓ (F) *SLATTERY'S HURRICANE*—20th Century-Fox: Ex-Navy pilot Richard Widmark steers a stormy course 'twixt Linda Darnell and Veronica Lake with John Russell on the sidelines. A rather squally affair enlivened by a hurricane. (Nov.)

✓ (F) *SONG OF SURRENDER*—Paramount: This New England *Cinderella* story has youthful Wanda Hendrix married to aging Claude Rains for whom she toils and slaves. *Prince Charming*, in this case Macdonald Carey, turns up to give Wanda a glimpse of a more glamorous life. (Nov.)

✓ (F) *SOUTH OF RIO*—Republic: A two-fisted, fast-paced Western with Monte Hale as a ranger and Douglas Kennedy as his outlaw brother. Plenty of hard ridin' and shootin' in this boss opera featuring Roy Barcroft and Paul Hurst. (Nov.)

✓✓ (F) *SWORD IN THE DESERT*—U-I: This fictionalized account of the Palestine underground of 1947 is an exciting drama drawn from recent headlines. Dana Andrews is cast as a sullen American skipper hired to smuggle the "illegals" into the country. Marta Toren, Stephen McNally and Jeff Chandler are staunch supporters of the cause. (Nov.)

✓ (F) *TAKE ONE FALSE STEP*—U-I: Slick crime story with William Powell smoothly portraying a professor whose past catches up with him in the tempting form of Shelley Winters. With Marsha Hunt, James Gleason and Dorothy Hart. (Sept.)

✓✓ (F) *TASK FORCE*—Warners: A gripping picture describing the U. S. Navy's role in World War II. Gary Cooper scores as a naval officer; Jane Wyatt is his sensible wife. (Oct.)

✓✓ (F) *THAT MIDNIGHT KISS*—M-G-M: Here's a gay songfest introducing Mario Lanza, a terrific young tenor with personality plus. Kathryn Grayson is the gal who inspires him to make good, Ethel Barrymore his fairy godmother, Jose Iturbi the man who hires him. In the humor department there's Thomas Gomez, Keenan Wynn, J. Carrol Naish and Jules Munshin. (Nov.)

✓✓ (A) *THIEVES' HIGHWAY*—20th Century-Fox: Tough taut thriller in which truckman Richard Conte learns about the produce business from thief Lee J. Cobb and about love from Valentina Cortese and Barbara Lawrence. A strong story, well acted, with Millard Mitchell, Jack Oakie. (Nov.)

✓✓ (F) *TOP O' THE MORNING*—Paramount: Bing Crosby in a chucklesome Irish fable about the missing Blarney Stone. With Ann Blyth, Barry Fitzgerald and Hume Cronyn. (Oct.)

✓ (A) *UNDER CAPRICORN*—Transatlantic-Warners: Portraying a lady who loves her liquor, Ingrid Bergman lends credibility to this sombre romance of Old Australia. With Joseph Cotten, Michael Wilding, Margaret Leighton and Cecil Parker. (Oct.)

✓ (F) *WEAKER SEX, THE*—Rank-Eagle Lion: Ursula Jeans cuts a valiant figure as a hard-working housewife, keeping her family going in wartime Britain. A splendid cast includes Cecil Parker, Joan Hopkins, Derek Bond, Lana Morris. (Sept.)

✓ (A) *WHITE HEAT*—Warners: Jimmy Cagney goes gun crazy in this violently vicious gangland drama. Virginia Mayo is Cagney's two-timing spouse, Edmond O'Brien, a stalwart T-man out to nail him, Steve Cochran a fellow mobster plotting to seize Cagney's crown and his gal. (Nov.)

✓✓ (F) *YES SIR, THAT'S MY BABY*—U-I: A high-spirited collegiate comedy with Donald O'Connor, Gloria De Haven, Charles Coburn. (Oct.)

✓ (F) *YOU'RE MY EVERYTHING*—20th Century-Fox: Here's a diverting musical romance boasting the twin talents of Dan Dailey and Anne Baxter with little Shari Robinson. (Sept.)

Sonja Henie says

"I do"

How to Lose Weight and Look Lovelier

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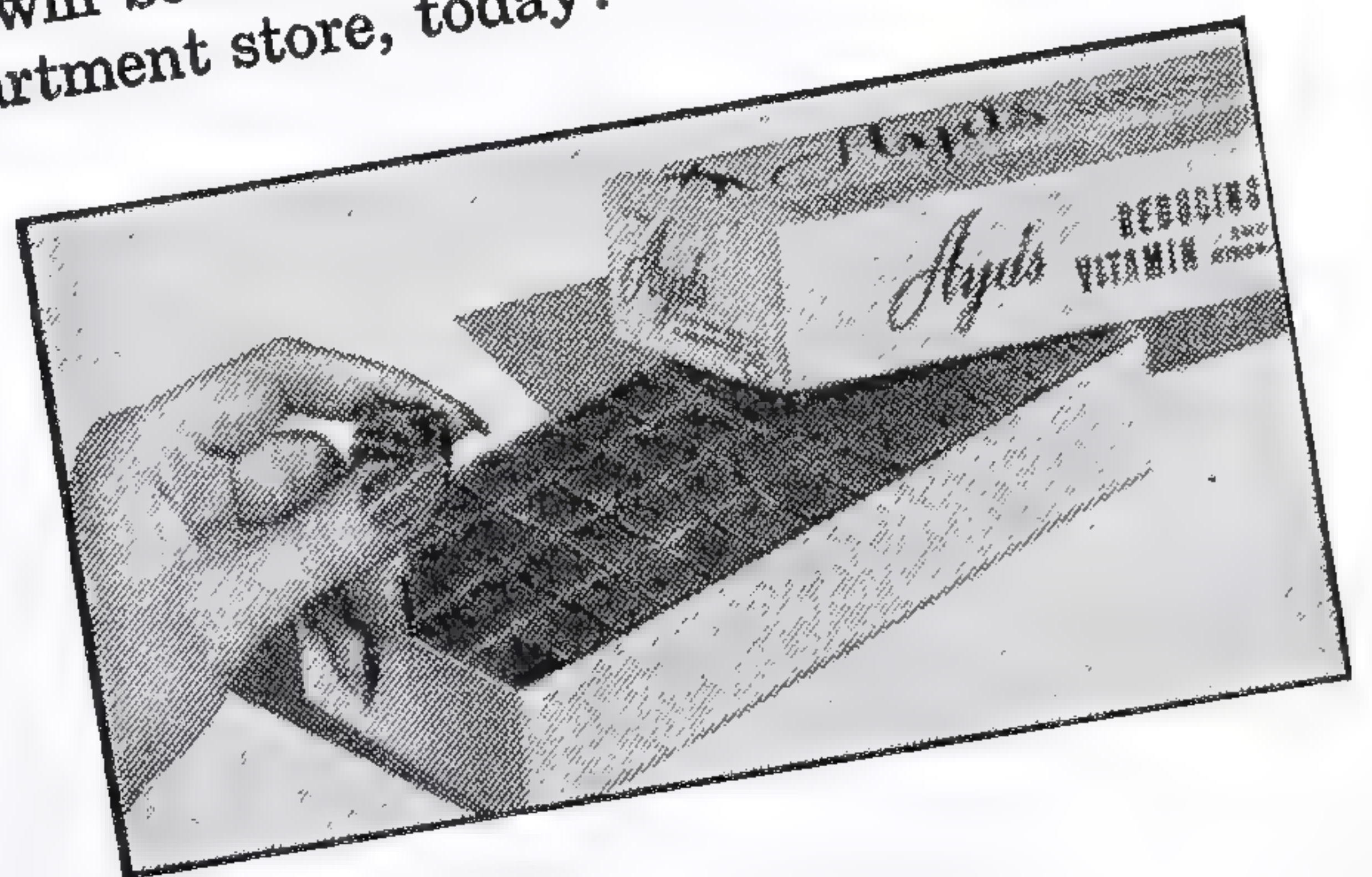
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"I do recommend Ayds to any woman who has a problem with her figure," says Sonja Henie, Star of the Sonja Henie Hollywood Ice Review. "I keep myself in trim all the time with the help of Ayds. I can't think of a better way to reduce."



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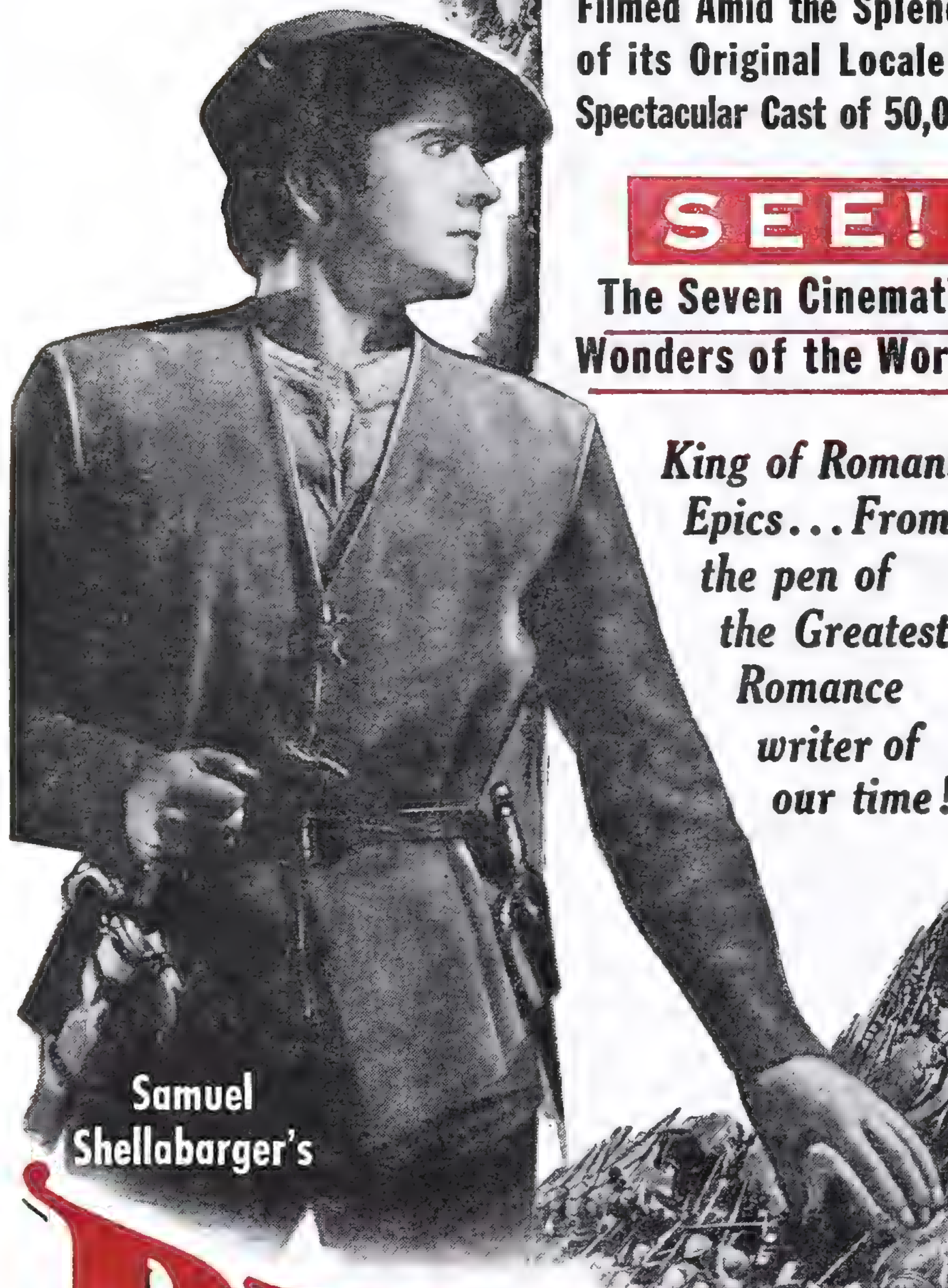


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Samuel
Shellabarger's



PRINCE of FOXES

Starring
TYRONE ORSON WANDA
POWER · WELLES · HENDRIX

Marina Berti · Everett Sloane · Katina Paxinou · Felix Aylmer
Screen Play by Milton Krims · From the Novel by Samuel Shellabarger



Directed by
HENRY KING
Produced by
SOL C. SIEGEL

20th
CENTURY-FOX

THE NEW GOLD MEDALS



THE polls are closed and the long weeks of tabulating begun. Soon you will know what stars and motion pictures will win Photoplay's coveted Gold Medal Awards for 1949.

For the fifth consecutive year, the winners will be invited to attend the Photoplay banquet at which the Medals will be presented to the players, the writers, directors and producers for whom you, the movie-goers of America, have voted.

Now, the editors bring you another announcement—the most important news about the Gold Medal Awards since they became the Awards of the people. This year, for the first time in motion picture history, the Gold Medals will be given to an actress and actor on the basis of performance.

Heretofore, the Gold Medals went to a man and a woman star on the basis of their overall popularity. And year after year, when these awards were made, you, the people, and many from the motion picture industry suggested that the awards should go, instead, to the man and the woman star who, during the year, had given the most popular performances. At last we have been able to direct the nationwide efforts of Audience Research, Inc., who take this national poll for us, in this direction.

No longer, therefore, will only a handful of long-honored performers be eligible. Under our new arrangement, Clifton Webb for his *Belvedere*, John Derek for "Knock on Any Door," Barbara Hale for her *Ellen* in "Jolson Sings Again," Alan Ladd for his *Jay* in the "Great Gatsby," Bob Hope as *Sorrowful Jones*—any of these stars could be this year's winners of the Photoplay Gold Medals.

Watch for the March issue of Photoplay for the full story of the year's winners as voted by you who are the motion picture audience of America.

What picture was the most popular of 1949?

And—most exciting—what stars gave the most popular performances of the year?

With high anticipation—and with complete conviction that once again you will select the best in film entertainment—the editors wait for their biggest story of the year.

Fred Samson



"Anyone who really loves a war veteran will try to understand him and to do everything she can to make his adjustment easier," says Wanda Hendrix, star of Paramount's "After Midnight"

Hollywood is worried about the Audie Murphys. But Wanda, in this story, makes it clear she knows what is wrong and has the courage to do something about it



Hero's wedding: The future was bright

HERO'S WIFE



by
wanda hendrix

MY husband, Audie Murphy, has gone home to Texas. And after a trip to Florida, where I'll visit my folks and friends, I'll take a Hollywood apartment where I will live alone.

Still, I say this separation between Audie and me is purely temporary. We still have hopes that we can work out our problems. But it will take time.

It was no new difficulty that caused our separation, rather the repetition of the difficulties we have known from the beginning. We worked very well together in "Sierra." It wasn't this, as some say, that caused our break.

Audie simply has gone home to Texas to get hold of himself, see if he can't build up. He came home from the war with many problems. He is a high-strung sensitive boy and so, when he is upset, it is perhaps more obvious than in some cases.

In his dreams, Audie still fights the war. If I can touch him without waking him, he calms down. When a man has emotional scars, the least his wife can do is to be patient and understanding. If a husband were to run a high fever, a wife would do all she could to help. When he is suffering with war-jangled nerves, he is just as ill as if he were running a fever. The only thing a wife can do is to learn how she can best be of comfort. If she doesn't do this, I don't feel she's much of a wife.

(Continued on page 68)

Shirley Temple: In "The Story of Seabiscuit" she co-stars with Lon McCallister
Smith



Linda Susan romps at home. Shirley's in "A Kiss for Corliss"

Ann MacNamara

WHAT HAPPENED TO *the Temple Marriage?*

BY LOUELLA O. PARSONS

They planned to give their marriage another year—until their unhappiness, long a subject of town gossip, caused Shirley to change her mind

"Tell the truth," John told Shirley



SHIRLEY TEMPLE and John Agar have not been happy for a long time. But even their friends were shocked when the divorce was announced. Shirley and John had planned to give their marriage another year.

"What changed your mind?" I asked Shirley.

"At Palm Springs, where I went to think things out," she said, "I realized that since we cannot get along it would be better to end it now."

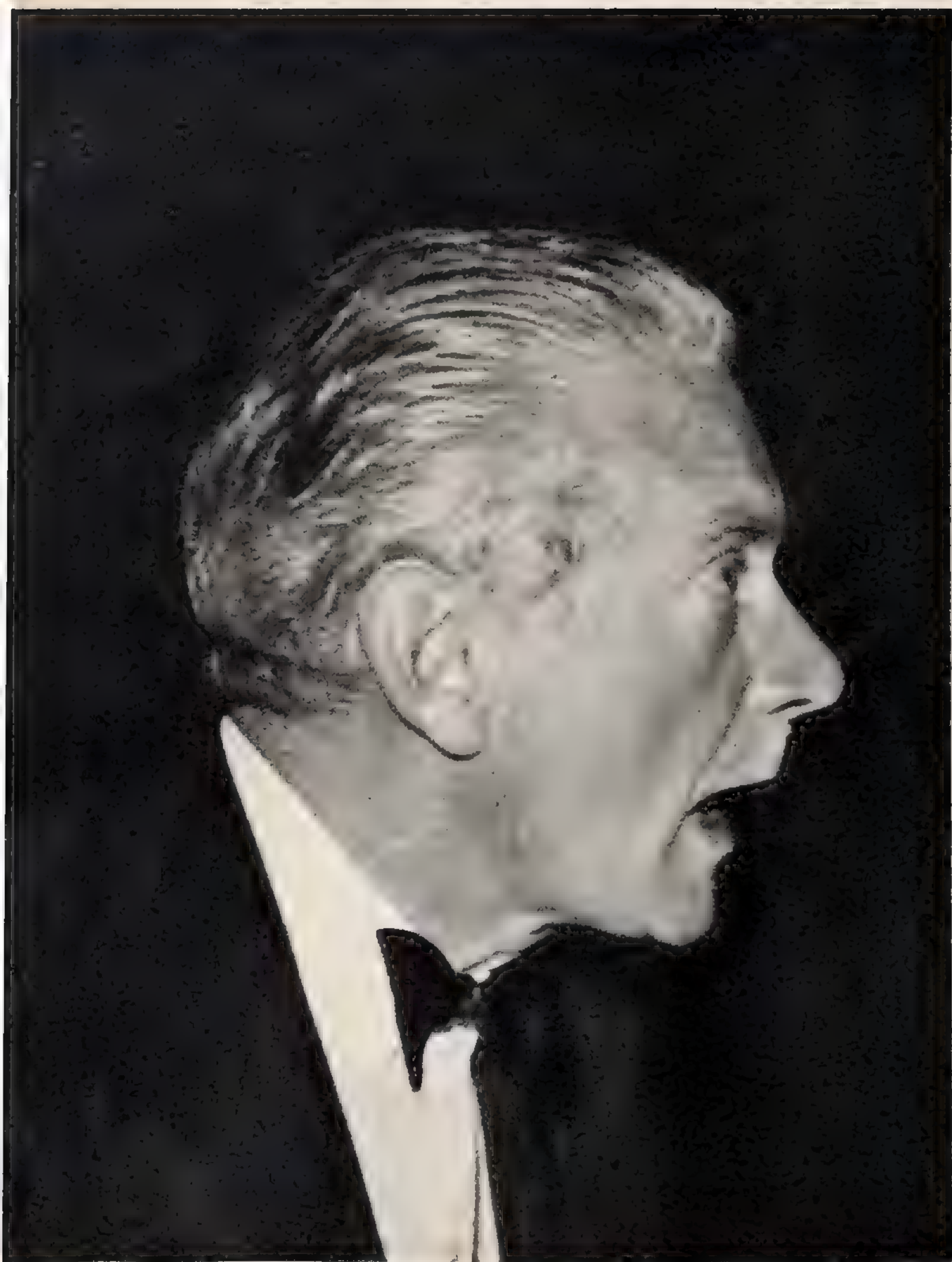
John, who called me on the telephone, said, "Shirley and I haven't been seeing eye to eye but it was a shock when she told me she wanted a divorce."

Both hope that unpleasantness can be avoided, likely it can be. They have, fortunately, kept their financial affairs separate. Shirley wishes no money for herself or Linda Susan, whose custody she asks together with the right to resume her maiden name. The house she and John lived in is hers.

For a long time I would not question Shirley about the unhappy rumors. I've been her friend from the time she was a golden, dimpled child. I'd written reams about "Little Miss

(Continued on page 90)





Clifton Webb gives an impressive performance as *Belvedere*, even when he isn't before the camera



Joan Fontaine: No ballroom is too crowded for Joan to show off—and desert her partner

hollywood Show-offs

BY ELSA MAXWELL

The competition's keen but these star performers know a parlor trick



Jennifer Jones, on the set
Her shyness is a magnet

or two that commands the attention even of Elsa, who isn't too bashful herself

IT was the loveliest Hollywood party, with dancing after dinner. From where I sat with friends, I noticed the dancing couples making a wider and wider circle about the center of the floor, just under the great crystal chandelier.

"Are they fearful the chandelier will fall?" I asked.

A friend, who had arisen to see what it was all about, laughed. "No, Joanie's dancing!"

And, sure enough, there was Joan Fontaine, perfectly beautiful in a green chiffon gown with Grecian lines, solemnly executing the most seductive dance. Her deserted partner stood, amused, on the sidelines.

This dance, Joan will tell you, laughing, is her expression of her real personality. And she will do this dance no matter how crowded the ballroom may be.

Joan, gay as a lark, bless her heart, loves to show off. I've always believed those cooking classes she attended at the Cordon Bleu cooking school, for instance, were half in her interest of good food and half in her interest of the fascinating conversation they enabled her to concoct. Not to mention her subsequent dinner parties, which were the talk of the town. She isn't the first woman to (Continued on page 104)



Victor Mature: His actions made him the center of attraction in night clubs



Robert Mitchum: There are all kinds of ways of showing off. His led to disaster



of "Madame Bovary" with director Vincent Minnelli: that still keeps reporters knocking at her door



Paulette Goddard: She never enters a room without making sure of her entrance



Joan Crawford: She turned her back—stole the show

THE

by *Joseph Steele*

In this story, which could come only from a trusted friend, the real Bergman emerges—a woman Hollywood never knew



Stromboli: "I love Roberto—one day, when I am free, we shall be married"

Globe Photos

Globe Photos



"It was not unusual for her to shut herself up in her room, fling herself across the bed and cry in bitter rage. Happy people don't do things like this," says Joe Steele, center, with Ingrid. Left, Ingrid with Rossellini, "He was inevitable"

Fink



Globe Photos



Ingrid, who tarries in Italy, where she made final scenes for her film, at entrance to old Roman tomb

PHOTOPLAY
FEATURE
ATTRACTION

IT IS a platitude that a tree does not chance to be full grown, nor that the nature of its fruit is by accident. The tree and the fruit came from a seed planted years before.

The story of what happened on the island volcano called Stromboli actually began to happen thirty years ago in Stockholm. It began when a two-year-old girl-

child lost her mother. It continued when her father died, and she was twelve.

Ingrid Bergman, in her teens, grew into a body, tall and straight, but too tall for her years. She was gangly and awkward, all legs and arms, and became the subject of belittling asides thoughtlessly uttered by the strict, unbending elderly aunts and uncles who raised her.

Defensively, she withdrew into the shell

(Continued on page 39)

BERGMAN *LOVE* STORY



Ingrid Bergman, currently appearing in
"Under Capricorn"

Six



Cover Girl

Fiery, imaginative, hard-working Rossellini, center, relaxes with Ingrid and others of the cast between scenes. Left is Mario Vitale, her young co-star



All photographs by Globe Photos

THE LETTER THAT CAME WITH THIS MANUSCRIPT

This has been the toughest assignment of my life. Because of my very intimate relationship to the whole affair I was truly afraid that I was disqualified to write it.

I hate to have to say that this story is yours conditionally, but it simply has to be that way. It is too vital and important to the happiness of the principals involved in this cause celebre. It was only on my word that Photoplay would keep faith with me that Ingrid agreed to let me do it. She has okayed every word of it, and every word of it must be a must.

Joseph H. Steele

THE BERGMAN LOVE STORY



Ingrid watches Rossellini direct a scene in "Stromboli." "It is exciting and full of wonder to watch him work," she says

of shyness and reticence that was to characterize her adulthood. But the dormant genius in her lovely head came to her rescue. In the fantasy of acting, she found an outlet and, though she was ridiculed for her gangly aspirations, she persisted.

This persistence was not predicated on a desire for fame or money. It meant far more than that. It meant life to Ingrid Bergman.

Self-conscious and hypersensitive, she shied from the young men around her. And the men themselves, seeing nothing but her awkwardness, gave her no second thought. Except one. He was ten years her senior, tall, handsome, dignified, successful. Dr. Peter A. Lindstrom found, in the inhibited young girl of eighteen, an immediate hungering response to his interest and sympathy. She believed that in him was the answer to her inner longing for surcease from iron-bound restrictions.

And that is how the tree began.

I think it was Sir Francis Bacon who made the observation that people of high position were public domain. And in its possessiveness, the public has ever insisted upon casting its idols in the mold of its own imagination and standards. It is therefore futile for any idol to plead its humanness, or ask the same tolerance and understanding so freely and generously granted the obscure and ordinary. The public demands a rigid perfection of the gods it sets up before them.

(Continued on page 94)



Her innate love of strange people, places, bloomed in Stromboli. Here she tries on straw hat in local shop

Ingrid's house on Stromboli. Because electric light is unknown on island, special generator had to be installed





Fink and Smith

the kid who never Cried

by Ruth Waterbury

He was only six and lonely, and
he had the kind of face other
kids wanted to take a poke at.
John had to learn to be tough

IT was five o'clock on the afternoon of John Derek's twenty-third birthday. Patti Behrs Derek had planned everything perfectly, or so she thought. She had connived with Columbia so John, working on "Rogues of Sherwood Forest," would quit at four-thirty. She had invited John's best friend, Harry Lauter and his wife to be with them for John's surprise dinner.

In the playroom of their new little house in the San Fernando Valley, she had the television set she knew John wanted for a birthday present, all cellophane-wrapped and red-bow tied. In the kitchen, there was a terrific birthday cake she had personally made and iced and dotted with twenty-three candles. On ice, there were scads of colas, since John never drinks anything stronger.

As Patti heard John's convertible pulling into the driveway, followed by his bounding steps crossing the patio, she threw open the door.

"Surprise, surprise, darling," she called.

Then the real surprise hit her. And hit John. And hit the Lauters and even Annie, the Derek's collie. For at that exact instant, the hot water heater in the kitchen blew up, hurling water, dishes and what-have-you all over the place. And, in the living room, Annie, not to be outdone by such drama, decided to give the (Continued on page 92)



Russell Harlan knew the way to a lonely kid's heart



John's calm—but wife Patti can't wait to see if she's hit the jackpot on the slot-machine in their playroom



To Clark Gable, a sure cure for the restlessness that keeps him away from the places where his heart really longs to be



For beautiful Elizabeth Taylor, anchorage for a heart that goes overboard too quickly when she meets romance



To Yvonne De Carlo, a quick answer to a marriage question before too much publicity changes the wedding tune

if i were

by *Sheilah Graham*

Her presents are priceless—but

Sheilah doesn't count the cost when

she makes these star suggestions



For James Mason, a chance to change the frigid air that cools off most Hollywood contacts

Santa Claus

I HAD a wonderful dream the other night. In it, I saw *Santa Claus* pacing up and down on a big, white cloud. The dear old boy looked worried. "Hey, Graham," he called to me suddenly. "Here it is Christmas again. What in heck am I going to give the Hollywood stars? They seem to have everything. What would *you* give them if *you* were *Santa Claus*?"

If I were *Santa Claus*! Well, I wouldn't put diamond bracelets in star stockings, or expensive automobiles, or furs or yachts or anything you can buy with money. That's what they've got plenty of, Baby!

To beautiful Elizabeth Taylor, a large hunk of ballast, so she won't keep losing her head in the romance department. She was so in love with Glenn Davis. No use denying it, Lizzie. I'm (Continued on page 70)



To Farley Granger—a bachelor's degree

For Lana Turner, with Russell Hayden, Cheryl Christine and Bob Topping—a new clause in her marriage contract





Van Johnson, cast as a wise-cracking GI, frolics off set with Janine Perreau, who appears briefly as a war waif

Water-logged set kept Jerome Courtland hopping. In film, he's a hillbilly with feet too big for GI galoshes



Parisian beauty Denise Darcel was de-glamorized for the only woman role in film. With her is John Hodiak

If there's a man in your life who has
been difficult about going to the movies
lately, take him to see Metro's new pic-
ture which recalls Bastogne of the Bulge
when a handful of men made history

Cast and crew run through script before shooting. Lt. Col. Harry Kinnard, background, film's technical adviser, planned defense of Bastogne which halted Nazis



PHOTOPLAY SNEAK PREVIEWS

"BATTLEGROUND"



High comedy spots in film are Van's attempts, man-like, to cook the eggs he pilfers from a farm



Friend or foe? George Murphy, Van, John, Marshall Thompson, Douglas Fowley wait tensely as planes pass overhead

While Richard Jaeckel sleeps on, Van awakens to the bitter reality of a white Xmas in an Ardennes foxhole

BATTLEGROUND" is the story of a decisive battle. It's the story, too, of a group of men who trade chocolate bars for food, wine or kisses, grouse about the cold and reread the last letter from home while they worry over the letter that didn't come. Always, however, pressing forward through the snow, they watch for the weather to clear and scan the sky for planes and the parachuted supplies that can save them. Robert Pirosh, a Bastogne veteran, conceived the idea of this Dore Schary production while he was under actual fire. In it many of the original "Screaming Eagles" (101st Airborne Division) play themselves. As one of them said, "Realistic? It's so realistic, it gives me the creeps!"



On a night before Christmas

By Kay Mulvey

Recipes tested by the Macfadden Kitchen

The plum pudding was full of surprises and so was this pre-holiday party. For Ann Miller and her guests it was the opening night of the Xmas season ahead



Cool treat—jellied turtle consomme
Lenox China



Ann's table was a Christmas symphony of green and gold. With Ann are Linda Darnell, Kathryn Grayson, Vera-Ellen



Ann's hors d'oeuvres were so good, Johnny Johnston, Kathryn and the other guests made more!

Tom and Jerry time: Ann, Vera-Ellen, Johnny, Kathryn and Bob Stack drink a toast to Christmas-yet-to-come





Holiday Harmony: On the patio, Rock Hudson, Ann, Jack Briggs, Kathryn, Bob, Linda, Pev Marley, Vera-Allen and Johnny practise Christmas carols before serenading Ann's neighbors, the John Paynes

HOLLYWOOD is filled with tinsel, so some folks critically say, and come Christmas time, everybody happily admits it. This is the gayest of the seasons, with parties as shining as the sparkles in the street decorations and in homes.

Social festivities start immediately after Thanksgiving, when *Santa Claus* rides down Hollywood Boulevard in his lavishly decorated sled, accompanied, every night, by a different film celebrity.

Ann Miller, one of the town's top hostesses, likes to inaugurate the social season with a series of pre-Christmas parties at her Beverly-Hills

home. Knowing her daughter loves to entertain over the holidays, Clara Miller presented Ann with her Christmas gift well in advance. It was an immediate excuse for a dinner party. The gift? A lovely solid flatware service for eight, the color of gold, which of course, not only meant a dinner party, but a really dressed up table. Ann loves to decorate her own dinner table, and always thinks of something new and different. The forks, knives and spoons looked very festive on her best embroidered banquet cloth, with tall green tapers, and her best gold-rimmed china. Awfully elegant and fancy, but why not, for (Continued on page 73)

You wouldn't think being voted "America's Most Charming Child" would be a Hollywood handicap, but it was with Allene Roberts, who is now . . .

sitting on top of the world



BY MAXINE ARNOLD



As a seamstress, Allene's mother helped pay the way to success

ALLENE ROBERTS is pint-sized and Southern-sweet. She has naturally curly brown hair that tumbles around her small shoulders, a sensitive face, long-lashed eyes as wistful and as deep brown as those of her cocker spaniel, and a soft lyric voice that would melt hominy grits.

Nothing brings out the mint in her Southern make-up like being constantly mistaken for a teen-ager. On such occasions Allene, who is now twenty-one years old, really sees red, as red as the dust of her native Birmingham, Alabama.

"Some day when I'm fifty, I suppose I'll be happy to look young. But not now," she laments. Particularly, when it interferes with her career. Casting directors are often guessing her to be fourteen or fifteen. "Fourteen!" wails Allene. "I'm a woman now. I'm twenty-one," she says, drawing herself up to (Continued on page 103)

Pint-size winner of "Choose Your Star": Allene Roberts of "Knock On Any Door"

Fink and Smith



This story is not for you—if you cherish illusions and

believe it a happy experience to become a movie star



The pain Joan felt when Farley accidentally shot her in this scene in "Roseanna McCoy," was less than the hurt she knew when she was under fire from director Irving Reis, below



I AM going to tell the truth, the whole truth about what it *really* is like to be in pictures.

It took six months to make the movie, "Roseanna McCoy," in which I play the title role. In that six months, *everything* happened to me. Night after night, I cried myself to sleep because of the mental torture and the emotional strain which were worse, *much* worse, than the bodily bruises I suffered.

I do not say that every girl who goes to Hollywood for a career in motion pictures need go through what I did. Mine is, definitely, an unique case. So far as I know, it is the *only* case of its kind on the Hollywood records. I've never heard of an inexperienced girl playing a title role with a star like Farley Granger.

Before I set foot on the set on the first day of shooting, I'd had exactly one brief experience in the theater and that had been four years before when, in summer stock, I played the part of the little girl in "Guest in the House," a play written by my father, Dale Eunson, and Hagar Wilde. I'd had exactly no experience in motion pictures.

It all began so gaily, too. From the first time I met Mr. Billy Selwyn, who is Mr. Goldwyn's executive casting director in New York, and read for him for the part of *Roseanna* and then did a kodachrome test, just for Mr. Goldwyn to see how I look, I knew I was going to get the (Continued on page 100)



With her parents, Dale Eunson and Katherine Albert. Joan's next film is "With All My Love"

this is the bitter truth

by Joan Evans

as told to Gladys Hall



“Let’s go to Las Vegas,” they say in Hollywood. Sometimes that means a weekend of winter sports or fishing —or an overnight bid for fortune at the gaming tables. And sometimes it’s the prelude to a wedding march

IT USED to be another little western town—before the miracle of Boulder Dam transformed it into an all-year playground; a world of wonders wrested from the desert. Joshua trees dot the trails. Campfires glow at night. Mountain sheep still graze on the rocky slopes. The hotels are luxurious. The swimming pools are bordered by palm trees. There’s no finer bass fishing in the West. The motor trip through the Valley of Fire is spectacular. A 180-mile round-trip sail includes two hours in the Grand Canyon, with its walls, a mile high, rising out of man-made Lake Mead. For those interested in the ancient history of the region, there’s a museum of archeology at Overton and in Moapa Valley, the ruins of “The Lost City,” once the center of the Pueblo Indians’ tribal life.

There are, too, colorful shops to tempt visitors. Slot machines are everywhere—even in the grocery stores. And the doors of the little Church of the West swing wide for those who want a Las Vegas honeymoon.

(Michael Kirby is in “You’re Only Young Twice,” Vanessa Brown, “The Heiress,” Jane Greer, “The Big Steal,” Macdonald Carey, “Song of Surrender”)

Golden harvest: Nora and Michael Kirby watch the happy winners at Thunderbird Hotel roulette table



Guests in beautiful Flamingo Hotel pool swim to music of the “Riders of the Purple Sage.” Sun-bathing at the right is Vanessa Brown



LAS VEGAS

Photographs by Don Ornitz



LAS VEGAS

Jane Greer, there with husband, and Macdonald Carey in Gay Nineties Bar, Last Frontier Hotel

Vanessa Brown has breath-taking view of Boulder Dam, and downstream, Lake Mead, famous for its fishing

End of an exciting day: The Kirbys rented horses from El Rancho Vegas, spent day riding through desert, exploring the trails

Among top entertainers at the hotels are Spike Jones and his gang



Clothes PIN-UPS



Sally Forrest of "Never Fear." For effect—black taffeta cocktail dress, buttoned down the front. For jewelry, high, tight pearls

the
hollywood
clothes line

By EDITH GWYNN
with fashion first pictures
By ANN MAC NAMARA

WEDDINGS and openings—and more openings, theater and night club openings—occupied most Hollywood round-the-towners this month, and way past the exhaustion point, we can tell you! We'll cover as many "premieres" as space permits, but let's start with the night the zany Dean Martin and Jerry Lewis had a star-studded crowd rolling on Ciro's floor. Ava Gardner and Pete Lawford, who waited an awfully long time to start dating, have certainly been catching up for lost hours, lately. That night, they were not only dancing cheek-to-cheek, but beak-to-beak. Ava looked stunning in a ballet-length, full-skirted (Continued on page 88)

**The Hollywood holi-
day season opens with
a fashion flourish
in this roundup of
glamour-town news**



**Perky black felt poodles prance
across Jean Peters's toast col-
ored jersey blouse and skirt
from Manuel Felix. Jean's
next film is "Turned Up Toes"**



**Noel news: Sequined Xmas trees' trim black billiard table felt skirt de-
signed by Julie Lynn Charlot for Ava Gardner of "East Side, West Side."
Peasant type blouse, which also can be worn high, matches skirt ruffle**





Corinne and husband John Bromfield are both in "Rope of Sand"

She doesn't speak of herself as a girl—she calls herself a woman and the result is devastating

Color picture by Dirone
Dress by Ceil Chapman

French dressing

She has the appeal men go for and women appreciate. Corinne Calvet, whose foreign flavor is as different as her approach to beauty

SEX-APPEAL, the good old-fashioned variety, has been absent from the screen for some time now. Of foreign imports, we've had plenty. But they've all been shiny-faced, rather scrubbed-looking; not at all what they used to be.

But now there's Corinne Calvet. Corinne is sex, in the Dietrich-Del Rio-Harlow tradition. There hasn't been anything like her in ten years but—*voila!*—she's here now.

As Parisian sirens go, Corinne is young. Only twenty-two. But, she's mature in mind, thought, and body. She doesn't speak of herself as a girl, she calls herself a woman, a French woman, and the effect is altogether devastating.

I know Corinne well. I was almost her first friend in Hollywood. I took her in hand when she first arrived. When she was homesick, I had her spend the weekend at my house. She was very cute, like a (Continued on page 76)

by Photoplay's beauty editor
and adviser to the stars

Anita Colby

20 christmas presents



 The John Dereks transform candlewax and odd containers into gay Xmas candles



 For the handy man at home, a chance to follow Jerome Courtland's directions for making collapsible tables



 Simulated pearls, velvet ribbons, will give you a pearl cluster like June Haver's



 For year-round fun in the home, take Lon McCallister's tip for a gay Xmas gift—amusing waste paper baskets

you can make

—another player—is a person who “has everything.” So, the most treasured Hollywood gifts often contain more wit than wealth, more sense than cents.

I—COCKTAIL HAT

Jean Peters has discovered that her chic little cocktail hats are always gratefully received. Early in October, she makes a study of the wardrobes of the friends to whom she plans to give cocktail hats, deciding what top



Top your girl friends' Xmas with one of these gay cocktail hats, Jean Peter's solution to gift problems



Stamped and ready for delivery: Doris Day saved her fan mail, used the stamps to trim a Yuletide lampshade

by *Fredda Dudley*

A wealth of ideas from Hollywood for gifts that no money can buy



Janis Carter duplicates a favorite present to make this charming cocktail apron



She trims sea-shells! Virginia Mayo found a new Xmas use for abalone shells



Imagination and a tablecloth put this trim sunback dress on Jane Wyatt's Xmas gift list

Pick up your paints and copy Keefe Bras-selle's idea—hand-painted ties for the men



A stitch in time solved Janet Leigh's present problem —dainty nylon skirts for her many party-going friends

20 christmas presents you can make

If you have a talent for painting, try Vanessa Brown's gift method—water colors to match your friend's home lives





❖ Practical and pretty: Sonja Henie matches up her friends' evening gowns with roomy, ribbon-knit evening bags

color and what type of hat would be most appropriate. She jots down the facts in a notebook, realizing that one can't trust to memory when one is working, planning other Christmas gifts, and leading an active social life.

Materials needed: A wired half-hat of the sort which can be secured at the hat counter, or in the millinery department of all large department stores, or in most dime stores.

One of the following types of trimming: Three bunches of small flowers which match the half-hat (green flowers on a green hat, red on red, black on black), or, two-and-a-half yards of velvet ribbon which is three inches wide and matches the body of the half-hat, or, two-and-a-half yards of veiling which matches the half-hat.

(The reason for matching body and trimming is one of style: A cocktail hat is inclined to look too casual if it is varicolored.)



❖ Joan Leslie puts a "light" touch to her gifts—house numbers visible by day or night

Method: When Jean makes a flower hat, she separates the store-supplied bouquets into individual flowers and tacks them in a graceful festoon across the half-hat, placing more flowers on the left side than on the right. If you have seen the wedding pictures of Gloria Hatrick McLean and Jimmy Stewart, you must have noticed her flowery hat. That's the idea to capture.

When Jean decides to use the velvet treatment, she hems the ends of the ribbon, then runs a gathering stitch across the width of the ribbon every three inches. Each of these gatherings is pulled tight and secured. Then, making a closed accordion of this gathered velvet ribbon, the gatherings against the half-hat to be tacked in place, and the rounded tops of the pleats giving a perky appearance, Jean sews the ribbon, using long basting stitches. When she uses veiling, exactly the same method is employed.

These hats, incidentally, (Continued on page 96)

❖ Terry Moore's friends will be dancing with joy when they see her present—a ribbon sash for dressy occasions



❖ Key to a Merry Xmas—Jeanette MacDonald's home-made bracelet of second-hand keys





A trip to the mountains gave the Gene Autrys their distinctive door-piece



Trim your Christmas
costs with these orig-
inal Hollywood ideas
and give yourself and
your home a new glow

home—

for
Christmas

BY HANS DREIER

Supervising Art Director of
Paramount Pictures, Inc.



Red cellophane-wrapped candy grows on novel tree for Ann Sothern's small Tish



Tish lights up and glows—for tiny lollipop trees and candy wreath can be raided by small fingers—with mother's permission, of course!

I KNOW of no one who does not regard Christmas as the happiest of home days, but I know altogether too many people who turn it into an expensive headache.

This does not have to be. Our before-and-after Christmas headaches usually come because we want to be original in our gift giving, gift wrapping and home decorating, but we do not plan sufficiently ahead.

Many a busy star in Hollywood, in fact, the average star in Hollywood, gets Christmas shopping out of the way long before November. Joan Crawford, to mention only one, not only had bought all her gifts by October, but had them wrapped and labeled. You will save yourself time, money and nerves, if you do this. Then, you can really concentrate on making your home look delightful, and be rested and ready when the holiday season arrives.

To have your home present its gayest, most

personalized look during the top party period of the year, let me suggest, first of all, that you sit down right now and plan. If you will do this, you can decorate your home in a fresh, charming manner at a cost well within \$10. In association with Virginia Widder, young florist-designer of Hollywood (who used to be an actress), let me tell you about some unusual and charming decorations that you can make for yourself, quite easily. What's more, most of these designs work out into objects that you can keep from year to year. Also, you may want to make up a few of them, before Christmas, as gifts.

These designs also can be family projects. Just as in an older era, when whole families used to get together to pop and string corn for holiday decorations, so can these more modern designs be a family job. The candies or nuts can be wrapped by everyone, from Grandparents to

(Gene Autry appears in "Riders in the Sky," Ann Sothern in "Nancy Goes to Rio," Johnny Sands in "Massacre River" and Joan Crawford in "The Victim")



home— *for* Christmas



Jerome Courtland leads the way with a bright idea
—greens woven into a rope for bannister



Gilt and gumballs turned some bare branches into an inviting Christmas tree for Joan Crawford's holiday guests



the small children. The pine boughs or cones can be gathered by Dad or small brother.

It not only is conventional and expensive merely to call your florist, or stop by the man on the corner for a holly wreath; it is also dull.

Look, for example, at the Christmas door decoration of Mr. and Mrs. Gene Autry. Do you know it cost only the price of the ribbon bows, which can be kept from year to year, plus thirty cents for the bright Christmas balls? The rest of it is green boughs, pine cones, both large and small, and lotus pods that Mrs. Autry gathered in the mountains, months ago. She does this yearly. Lotus pods may not be native to your part of the country, but you have other things, surely. You can take chestnut, or other nut burrs, for example. You can use any kind of green boughs. You can even use bare branches with the greatest effectiveness, as I shall explain later. I repeat: It merely takes planning and a little work. In this case, the boughs must be firmly wired together and the cones and pods, the bows and balls wired on. Don't tie them, that makes them messy. To buy such an arrangement would (Continued on page 78)

Nothing lovelier and nothing finer...

New SPRING GARDEN

in silverplate than these patterns
that are sterling inlaid with two 
blocks of sterling silver at backs of bowls
and handles of most used spoons and forks.

LOVELY LADY

Naturally, sterling inlaid means
that these lovelier Holmes & Edwards
patterns will stay lovelier
much, much longer.

DANISH PRINCESS*

Particularly note Spring Garden,
the gay, new favorite. 52 piece
service for 8, chest included,
in all patterns, \$68.50.

YOUTH

HOLMES & EDWARDS
STERLING INLAID®
SILVERPLATE



Photo-Plays



Alan Ladd of "Chicago Deadline" will never forget the Christmas season when he was in Salt Lake City on a hospital tour. In the middle of a busy schedule he . . .



1

. . . suddenly remembered he hadn't bought his family's presents. With Christmas only a few days away, Alan wasted no time



2

While buying a doll for his daughter, Alana, he thought there were lots of children around, even for a toy department



Next, he chose a purse for his wife Sue. This became a production. For now parents, too, were in the crowd trailing him—and more kept coming!

3



He began to feel like the *Pied Piper of Hamelin*. Then, suddenly, he spied Santa all alone, waiting patiently for the kids who usually waited impatiently for him

4



five

Santa waved Alan a greeting, then sat back amused. For the first time in his life he was getting second billing to a star!

5

Enjoy the **FREEDOM** of **Gossar-DEB**



The Gossar-DEB pantie will give your figure plenty of freedom.

Take it in your hands . . . feel how light, how soft, how pliable it is. Just 3 ounces of supple, soothing tissue! Now, slip it on . . . instantly you'll feel its caressing action . . . its smooth, subtle control—molding your figure without boning.

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Gossard—the most complete line for all ages and figure types.

the **Gossard**
line of beauty

The H. W. GOSSARD CO., 111 N. Canal St., Chicago 6

Hero's Wife

(Continued from page 31)

I remember one night when Audie and I were in Texas. He had a couple of hundred copies of his book, "To Hell and Back," to autograph for Army officials. He had been working hard all day and this extra task was just too much for him. He made a mistake on the flyleaf of one book. Disgusted with himself, he lost his temper, threw the book on the floor and quit. Without saying anything, I rubbed his back for him. In a few minutes, he was calm and went to sleep.

When I married Audie, I was well aware of the fact that adjustment to marriage is a problem under perfectly normal conditions. I would gladly have married him a year earlier. But he would not let our marriage come about until he could pay all the bills.

AUDIE is the kind of person you want to help. He will say, "Don't help me. I don't need anyone's help." You have to know him well to know when to go to him and when to let him alone. If you do aid him in any way, he will not always say, "I'm glad you helped me." But through his actions you'll know he's grateful.

He has said that I helped him by having faith in him. Faith has been called "the evidence of things not seen." I had never seen Audie on the screen. So far as proof was concerned, I didn't know he could act, but without proof, I knew instinctively that he would be a good actor.

When I saw "Bad Boy," I was proud but not surprised. When we got home I told him that I didn't have any words to say how proud I was. I said he had proven himself to be a good actor and proven that he had everything it takes to make a great actor.

We help each other, each supplying the balance for the other. When I met Audie I was wrapped up in my work to the point of eating, sleeping and breathing it. I was growing thinner and thinner. I hardly knew anything existed except pictures.

Audie brought me down to earth. When I fell in love with him, I acquired a new interest in life and quit being all-absorbed in my career. I quit being so tense. "Just relax," Audie would say, "and it'll come a lot easier." And it did come easier, then.

Audie and I are in an odd situation. Because of going into the war so young, Audie grew up fast in many ways, but he didn't have a chance to develop the attitudes and do the things so many boys of his age did.

In a way, I have to face the same situation. I was fifteen when I came into the motion picture business. I had to grow up quickly business-wise. But I didn't have a chance to do the things a lot of kids were doing at my age. Both Audie and I have to learn not only how to play but, more important, how to be happy. We have to learn to laugh a lot.

Audie's worst fault, I think, is his pessimism. He has been through an awful lot. When he was twelve, his father died, leaving a sick wife to cope with the problem of bringing up seven young Murphys. Audie pitched in and worked. When other children were playing boyish games, he had to go hunting for food. Sometimes he had only one or two bullets. He couldn't afford to waste a single bullet, so that's how he learned to shoot.

Audie's mother was his life. He worshipped her. I have heard from others beside Audie that she was a wonderful person. When he was sixteen, his mother

died. His world died with her.

When you come out of the Army after the experiences Audie had, if you believe in anything, you're lucky.

I think it is his uncertainty about life that makes him feel that, perhaps, what he loves will be taken away from him if he admits how deeply his emotions are involved.

WE CAN'T believe that he is a success in the movies, has a successful book, "To Hell and Back," and a home and wife. Sometimes he gets to wondering, "What is it all about? Why has all this come my way?" He thinks about the other boys who were in the war, particularly the boys who didn't come back. They haunt him.

Add all this to his problem of trying to adjust to the strange, fantastic world of Hollywood, and, naturally, he is nervous. But he is straightening out the kinks. When he is feeling well, he is quiet and wonderful. The only time he is at all irritable is when the trick stomach he acquired during the war gives him trouble. Then, even when he says nothing, you can tell by the expression on his face.

He adores having breakfast in bed. He caught the flu right after we were married and I brought him breakfast in bed every day for a week.

My gripes against Audie? I wish he didn't like to play so many practical jokes. I love his sense of humor, but it always startled me when he'd stand behind me and race his fingers down a comb right in my ear. I wish he would dance more. And I wish he would insist upon his proper share of the blankets. At least once a night, I'd have to wake up and pull more blankets over him.

He's as sensitive as a finely tuned instrument, of course. I remember when he appeared on the radio program, "This Is Your Life," conducted by Ralph Edwards. People he had known during the war were brought into the picture. I was the last one introduced. Just before I came in, Ralph Edwards brought in the young daughter of Audie's best friend, who had been killed in the war. Audie was greatly shaken, almost beyond being able to speak.

When I was introduced, I muttered something, then sat down on the side of a chair near Audie. I put my arms around him and kissed him.

I could be wrong, but it seemed to me that once I reached him, he began to gather himself together. I felt—and I hope I was right—that it was my presence that did it. It made me feel wonderful to think that I could be soothing to him. It made me feel I was needed.

Hundreds of thousands of men came back from the war with many problems. Many of them have still not learned to adjust to civilian life, find it as big a challenge in its way as the war was. They have to learn to live over again. A wife can be a great help to these men, if she wants to sufficiently. Anyone who really loves a war veteran, I think, will try to understand him and to do everything she can to make his adjustment easier.

I am still in love with Audie. Naturally, there are certain things about a relationship that are strained under difficult conditions. But as far as love being there, I still have that.

We both must feel we have made every effort possible for as long as possible. After all, we didn't go with each other for three years, just for nothing.

THE END

DON'T MISS THE NEW PICTURES

Are you in the know?



What Has A Free Country Got To Do With A New Dress?

THE BIG DANCE is only a few weeks away. How to wangle that dream dress you've set your heart on? Dad wouldn't *understand* that a girl's got to blossom out in something "special." So? You decide to *earn* it. In an after-school or Saturday job.

And right here's something that may never have occurred to you: Except for getting the family's permission, you don't have to ask anyone else. Certainly not Uncle Sam. (That's one big "plus" in our Free Choice System!)

Now . . . which job? Baby sitting? Clerking at the corner drug, or at your town's department store? You figure. And you make your choice. Whichever job you choose, you find you can snag your heart's desire in time for the shindig.

It Only Happens Here

But—if you lived overseas, you'd learn things just don't happen that way. Because in one country across the Atlantic, it would take *twice* as long to earn the price of that dress . . . while in other countries abroad it would take *up to 10 times* as long.

Only one example of how much it can mean to *you* to live in this free country. Whether it's a matter of earning some little special luxury—or your daily bread—you know you have a *free choice*. A chance to "take it or leave it." A chance to earn more in *less* time than any other people on earth. And that's how it can always be, as long as you do your part to keep our American way of living the very *best* way.



At a large party, how should you introduce a late guest?

- ☐ "Everybody—this is Jim Brown" ☐ Give him the gauntlet routine ☐ Lead him to the nearest group

Would you like being tossed to a sea of unfamiliar faces? Or run the gauntlet, mumbling "how-d'you-do's"? Be a *considerate* hostess. Guide newcomers to the nearest group. Let them get to know your guests by easy stages. And at calendar time

- —ever think how considerate *Kotex* is, of you? Yes, because with those *flat pressed ends*, *Kotex* prevents revealing outlines. And because that special *safety center* gives you *extra* protection, all the evening's an "easy stage" for you!



Should a present for her Sigh Man be —

- ☐ Expensive
☐ Personalized
☐ Strictly for laughs

Come any "what to give him" occasion—your beau'll welcome some little remembrance that says *you*. Maybe a wallet equipped with your picture. Or mittens you've knitted to match your own, in your school colors. Or a box of your chocolate chip cookies. It's the personal angle, not price, that counts. You know . . . at certain times, with *Kotex* you can have really "personalized" sanitary protection. For one of the 3 *absorbencies* is sure to meet your own personal needs. Try Regular, Junior, Super *Kotex*!



To keep your formal frock outstanding —

- ☐ Wear a witless petticoat
☐ Dance more waltzes
☐ Avoid sitting down

Dig up an old bed sheet you can presto-change to a petticoat. Make it in three tiers, ruffle edged. Starched to a stand-alone stiffness—*voila!*—this petticoat holds its shape. For *comfort* (on "those" days) you'll want *softness* that holds its shape. Choose the new *Kotex*—made to stay soft while you wear it. And don't forget the new *Kotex Wonderform Belt* made with *DuPont* nylon elastic. Won't twist, won't curl, won't cut! Light weight; dries in a flash. Keeps your confidence wilt-proof!

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3 ABSORBENCIES: REGULAR, JUNIOR, SUPER



Kate's kids strew crumbs...

after she's just finished vacuuming the rugs. And Kate can't take it!



So do Carol's...

but her handy Bissell Sweeper gets those crumbs in a few easy swoops.

It's the *only* carpet sweeper with "Bisco-matic"* Brush Action. Adjusts itself automatically to thick rugs, or thin, with *no* pressing down on the handle.

Faster, Easier Clean-ups with

BISSELL SWEEPERS

A "Bisco-matic" Bissell even sweeps clean under beds and chairs, with handle held *low*! Get a Bissell® for daily clean-ups. Save vacuum for periodic cleaning.



GIFT HINT: Bissell's beautiful new "Flight" at \$9.45. Other Bissell Sweepers with "Bisco-matic" Brush Action as low as \$6.45. Prices a little more in far West.



Bissell Carpet Sweeper Co.
Grand Rapids 2, Mich.

*Reg. U. S. Pat. Off. Bissell's full spring controlled brush.

If I Were Santa Claus

(Continued from page 43) Santa now and I remember everything, the sighs, the polishing of Glenn's little gold football around your pretty neck. Then the same, only more of it, for Bill Pawley. The brooding over the beautiful diamond he put on your finger, the sighs, because it would be months before you'd see Bill again. And now that, too, is over. How many times, *I'm asking you*, can a love affair be "the real thing."

James Mason gets a magic heating pad, to warm up his frigid personality. When James talks to you, he puts ten miles between his voice and your ear. And that's a pity, because the few chums he has in Hollywood swear that James can be quite friendly. When he lets down the bars and acts normal.

AND now we come to the elegant chimney of the Frank Sinatras. The best present I could give Frank is a magic adding machine, so that no matter how expansively he spends his money, there will always be more where it came from. Frank, I'm told, has earned eleven million dollars in the past six years. But he's having a tight time paying for back income taxes. And that I can understand. The \$30,000 dream cottage Frankie built in Palm Springs snowballed into a \$150,000 nightmare. To pay cash for such a project, a man has to make a million and a half dollars first. His house in town cost as much. I hope Frankie will keep on forever, crooning those golden dollars.

If I were *Santa Claus*, I'd give Lana Turner a guarantee that this, her third or is it fourth marriage, will be her last. But I'd want a guarantee from Lana in return, that she and Bob Topping will stop quarreling. Maybe I'm too late, maybe they've already had their last quarrel. You can make up only so many times, and enjoy it. Comes the last humdinger and another marriage is in the ashcan. For Lana, that would be a real tragedy. Because I never knew a girl who wanted to be happily married so badly.

To Clark Gable, I'll give a special home recipe to cure his current restlessness. I always do a double-take when I see Clark in a night club. He just doesn't belong there. He belongs to the open spaces. But, whether he's lonely or has a sudden love for publicity, or he doesn't know what to do with his evenings, I've never seen him in so many night haunts with so many different charmers. Oddly enough, he doesn't look happy.

To Robert Mitchum I'm giving a bank account he can't crack until he retires from pictures. Or he won't be able to. Robert is up to his quizzical eyebrows in debt. Recently, he borrowed something like \$50,000 from boss Howard Hughes to buy a house for his family, in the exclusive Mandeville Canyon section. "I told Howard I couldn't start paying back for quite a few years," Bob told me. Well, it's a wonderful thing to have your own house. It gives a guy like Bob, especially, a good feeling of security. But, right away, he starts giving parties. This town is full of men and women who gave parties when they had it. Now they haven't a dime.

One big reason why I'd like to be *Santa Claus*, this season, is Judy Garland. She looks so well, I'd sure like to keep her that way. My present would be to bury all the red, white, blue and yellow capsules. And give her, forever, the peace of mind that makes you sleep like a baby.

Last Christmas, Kirk Douglas was hap-

pily married. He was also in the B ranks of leading men. Comes his whopping success in "Champion" and he's voted a grade A star. So his marriage promptly goes *kaput*. This Christmas, I'd like to set the clock back to 1948. The finest career is a poor substitute for happy marriage.

To Kathryn Grayson's husband, Johnny Johnston, a steady job. Every week, someone reports to me that Katie and Johnny are battling and that their marriage is teetering. I'm sure there's nothing wrong that a good job for Johnny wouldn't cure, for both Kathryn and Johnny show signs of really growing up these days.

I have just the Christmas gift for Yvonne De Carlo. A man who says, "Will you marry me," and to whom Yvonne will say, "I do," before publicity doth them part. Yvonne has been desperately in love with at least ten men since I've known her. Like every normal gal she'd like to marry one of her dream beaux. "And I could have," Yvonne has stated, "only it was all spoiled by publicity." She was referring to her fling with stunt man Jacques O'Mahoney. But like all men, Jacques objected to the printed insinuations that he loved Yvonne for her career help. "Why," he spluttered in an interview, "Yvonne's in love with *me* because of *my* publicity!" That's all, brother.

If I were *Santa Claus*, Betty Hutton would have a special soundproof home to live in without her husband, when she's working. Betty herself admits, "I'm too tense for any man to live with when I'm making a movie."

To gay buccaneer Errol Flynn, perpetual youth. Errol, let's face it, is facing forty, on the non-sunny side. How will he spend his spare time, when young girls look at him and say, "But you're getting old, Father Flynn." Can you see Errol with gray hair and a large waistline? I can't.

My present for Doris Day will have to keep until next summer. I'm giving her a new skin! Doris loves the sun. Her studio hates the freckles crowding her face after a session with King Sol. When Doris finishes a picture, she usually dashes to the desert or beach, exposes her epidermis to the sun for as long as eight hours at a stretch. Then she reports for "still" photographs and advertising art looking like a fried lobster!

IF I were *Santa Claus*, I'd retire Betty Grable to pasture with her horses. Because that's what she really wants. Betty was born to be a wife and a mother. The racehorses she acquired. The career is something she wanted, to prove first to her mother, then to herself. Well, she's proved it. But that salary! Could you surrender \$300,000 a year, dear?

For Farley Granger, a gift his girl fans will like, the ability to stay single for a few more years, anyway. As Hollywood's most handsome, eligible bachelor, Farley can develop into one of the top actors on the screen. I think he can be the Valentino of today.

And lastly, if I were *Santa Claus*, I'd ask Paulette Goddard to give *me* a present. I want the secret of her business acumen and the secret of her charm for men. Both are apparently indefinitely prolonged. She's not so beautiful. She's not so young. But Paulette always has a dozen males buzzing around. And her bank account is always a hive of activity, on the receiving end. Paulette, this is your old pal *Santa* asking, how do you do it?

THE END

Movies—Fine Entertainment at Low Cost

Now Yours! A Complete Hair Beauty Routine ...yet All you do is use New Drene Shampoo!



NO SPECIAL RINSES

yet your hair is naturally
shining and soft!

NO SPECIAL LOTIONS

yet hair is so easy to set!

NO SPECIAL POMADES

yet waves stay put—hair
beauty lasts and lasts!

Yes, just shampoo with New Drene
—and you'll have a *complete* hair beauty
routine.

Natural sheen and softness that will
make you *proud* of your hair . . . and
pleased as punch with New Drene.
Hair that sets like a dream—"stays
put" so long! All this without rinses,
lotions or pomades. When you sham-
poo with New Drene, you have your
whole routine. Just see how *simple* hair
beauty can be!

What's the secret? There's beauty
magic in New Drene . . . an exclusive
cleansing agent found in no other
shampoo—cream or liquid. That's why
New Drene cleans your hair so thor-
oughly, so gently . . . rinses out so
completely. That's the reason New
Drene leaves your hair so springy,
curls last and last. Be sure to make
your next shampoo a wonderful New
Drene Shampoo!



NEW! *Different!*

*A Procter
& Gamble
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For Complete Hair Beauty...

Get NEW ***Drene*** Shampoo!



Doctor develops new Home Beauty Routine!

Try these 4 simple steps to a lovelier-looking complexion

• If you want a more alluring complexion . . . if you've ever suffered from dry, rough skin, *externally-caused blemishes, or similar complexion problems—here's some real news for you.

A skin doctor has now developed a new home beauty routine that really works! It has been clinically tested. In fact, 181 women took part in these tests conducted by 3 doctors, and results were amazing! Of all these women tested, 4 out of 5 showed softer, smoother, lovelier-looking skin! Try this new beauty routine yourself:

4 Simple Steps

Morning—1. Apply Noxzema all over your face and with a damp cloth "cream-wash" your face—just as you would with soap and water. Note how clean your skin looks and feels! **2.** After drying face, smooth on a protective film of greaseless Noxzema as a powder base.

Evening—3. Before retiring, again "creamwash" your face. So refreshing!

4. Now massage Noxzema into your face. Remember—it's greaseless. And that's very important! Pat a little extra over any blemishes to help heal them.

Follow these 4 simple steps for 10 days. A trial will convince you that this doctor's discovery is a truly remarkable new beauty aid. Do it now while this Big 85¢ Jar of Noxzema Skin Cream is yours for only 59¢.



Lovely Deena Winslett of Ft. Worth says, "I was bothered with annoying blemishes* but Noxzema helped heal them. I've used it as my regular night cream ever since."

Pretty Margaret Wilson of Detroit always uses Noxzema as her protective powder base. She says, "I love its clean, refreshing smell—it doesn't stain or feel sticky."



MONEY-SAVING OFFER

You get 43% more for your money than in the Small size when you buy the

**Big 85¢ Jar of
NOXZEMA**

for **59¢**
only plus tax

Limited Offer. Stock up now!

What Should I Do?

(Continued from page 6)

Dear Miss Colbert:

I am sixteen years old and puzzled. In my neighborhood we have a fellow who is known as the "local drip."

Although he has never done anything to me or my friends, my friends make fun of him. I always try to be courteous and friendly because I can't be rude. Now he has started asking me for dates. I don't think, frankly, that he would be a bad date, but if I go out with him, my friends will start calling me "desperate."

Rowena D.

Not only may this boy prove to be an interesting human being, but you are facing one of the acid tests of character. In this world, we are frequently confronted by the necessity of choosing between the popular thing to do, and the thing which our principles dictate.

I think you might begin right now to be guided, not by the idle conversation of your friends, but by your own conscience. To be ruled by "what people will say" is to shilly-shally, because half of the people are going to say one thing, and half will say the exact opposite.

Claudette Colbert

Dear Miss Colbert:

I am fourteen years old. I have always wanted to become an opera singer. I was given a scholarship in voice and every teacher who has given me lessons has said that if I keep on working, I will surely reach my goal. One of my teachers is going to give me free piano lessons.

My mother is a widow, and for several years has had the same fiancé. He has talked to her a number of times, telling her that it is a waste of money to train me.

My mother wants to get married, but her fiancé says when they marry the first thing he would do would be to stop my music. My mother is beginning to feel that perhaps he is right. What can I do to continue music if my mother marries him?

Lou Anne C.

If your mother should marry this man, you are old enough to manage some things for yourself. Surely you could make some arrangement with the conservatory to continue your vocal lessons. You might be able to work part-time after school and all day Saturday. Your teachers will help you to help yourself, if the emergency develops.

Claudette Colbert

Have you a problem which seems to have no solution? Would you like the thoughtful advice of

Claudette Colbert?

If you would, write to her in care of Photoplay, 321 S. Beverly Drive, Beverly Hills, Cal., and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.

On a Night Before Christmas

(Continued from page 47) Christmas! The flat service was absolutely plain, no engraved design whatsoever, with matching candlesticks and ashtrays. As a centerpiece, to carry out the elegant simplicity, Ann had picked long-needed pine tree branches from the tree in her yard, and laid them gracefully in the center of the table between the candles. On these, she placed large Christmas tree balls of all colors. The mantel in the living room was piled high with presents for each guest, not to be opened until Christmas.

Ann says every girl should know how to be a good hostess, to plan parties well, and think up unusual appointments in table decorations and after-dinner entertainment. Ann does all of these things with a perfectly natural talent.

THE pre-Christmas menu was one to clip out and save: Jellied turtle consomme topped with sour cream and caviar, turkey with both oyster and chestnut stuffing (one in each end for variety), whole, long string beans with Hollandaise sauce, sweet potato pudding decorated with marshmallows and orange sections, pineapple ring salad, and blazing plum pudding with hard sauce or hot sherry sauce. Ann admits that this may sound a little fancy, but it's holiday time! The turkey platter was decorated with Christmas trees cut out of cranberry jelly (use a cookie cutter), on whole orange slices.

Of course, Linda Darnell, Ann's closest friend, was there. Linda had just finished "Everybody Does It," and her well-known cameraman husband, Pev Marley, was working on the added scenes for "Perfect Strangers." Vera-Ellen, who had worked with Ann in "On the Town," was there with the new Universal heart-throb Rock Hudson, who is a six-foot-five combination of Gregory Peck and Gary Cooper. Put a check after his name, you will be hearing plenty about him.

Dreamy Kathryn Grayson ("That Midnight Kiss" is her latest picture), came with spouse Johnnie Johnston. Kathryn looked like a doll, as usual, and was full of chatter about her year-old offspring Patricia Kathryn, whom they call Patty Kate! Robert Stack arrived very early to help Ann with any odd job that needed doing. Bob finished "Fighter Squadron" not so long ago, and the studio reports that his fan mail is growing by leaps and bounds. Jack Briggs, one of Ann's many boy friends, left his real estate projects in time to pick Ann up from an afternoon party and also be helpful. Jack and Bob set up the tables for Canasta, arranged the gifts on the mantel, hung the Christmas wreath and ate most of the hors d'oeuvres! They ended up in the kitchen making more. It's so much happier when the hours before a party are fun, with friends helping, rather than drudgery and last minute rushing! Ann solves this, too, with or without a cook. The turkeys are always stuffed, days and even weeks ahead, and put in the freezer along with the prepared vegetables, puddings, broths, etc.

One of Ann's thoughtful tricks, which added gaiety to the evening, were the tiny silver charm trinkets baked in the plum

SHEILAH GRAHAM gets ahead of Cupid in "I'd Like to See Them Marry" In January PHOTOPLAY on sale December 9

With a flick of your finger... the Dial-a-Wave ends guesswork in your home permanent

Her Rayve Wave Number is 4. Find yours on the Dial-a-Wave... easy as dialing your radio! Be sure of getting the kind of wave you want... for your kind of hair!



Only **Rayve**—the new **HOME PERMANENT** has the **Dial-a-Wave** to give you the one right wave for your hair!

NO OTHER WAVE IS SO SURE, YET SO FAST... Rayve's exclusive Dial-a-Wave shows you instantly the *shortest* waving time in which you can be *sure* of getting the one right wave for *your* type of hair and exactly the amount of curl *you* want.

SO GENTLE, SO EASY! Rayve's new creme formula is noticeably *gentler-acting*. And everything's so *simple*... picture-booklet directions; no turban to wear.

LONG-LASTING—YET SOFTER, MORE NATURAL—A Rayve wave is satin-soft, frizz-free from the very *first* day. And if you already have *any* kind of plastic curlers, all you need to buy for this lovelier cold wave is a \$1 Rayve Refill!



RAYVE REFILL KIT \$1
COMPLETE RAYVE KIT \$2
with 60 improved "easy-wind" plastic curlers

NOW IT'S FUN TO REDUCE

This Common Sense Way



Some of the Subjects Covered

Too Much Hips • Reducing Abdomen • Reducing the Breasts • Firming the Breasts • Fat Pudgy Arms • Slenderizing the Legs and Ankles • Correcting Bow-legs • Slimming the Thighs • Reducing Fat on the Back • Develop Your Legs • Drooping Shoulders • Keep That Perfect Figure • Off with that Double Chin! • Enlarging a Receding Chin • Slenderizing the Face and Jowls • Refining Your Nose • Skin Beauty Diet and Energy Diet • Beautiful Hands and Feet • Acquire Poise and Grace—Overcome Nervousness • Advice for the Adolescent—To Mothers—To Girls • The Woman Past Forty.

There is no magic about *The Common Sense Way* to a beautiful figure. But if you follow the suggestions Sylvia of Hollywood has for you in her book *No More Alibis* you may, perhaps, challenge the beauty of the loveliest movie star!

In *No More Alibis* the author tells you how she helped many of Hollywood's brightest stars with their figure problems. She names names—tells you how she developed this star's legs—how she reduced that star's waistline—how she helped another star to achieve a beautiful youthful figure.

Glance at the table of contents listed on this page. Notice how completely and thoroughly Sylvia covers every phase of beauty culture. And bear in mind that all of Sylvia's instructions are simple to follow. You need not buy any equipment whatsoever.

NOW ONLY 50c

This marvelous 128-page book containing over 40 illustrations formerly sold for \$1.00 in a stiff-back binding. Almost 100,000 persons gladly paid this price. Now published in an economical paper cover you get the identical information for only 50c—and we pay the postage. Order now while our supply of this special edition lasts.

pudding! Bob Stack got the parrot, which meant he would be an old maid, and the bicycle built for two which meant just the opposite. Since Bob is one of the most eligible and attractive bachelors in town, this caused a great deal of conversation. Ann got a yacht, which meant adventure, and a tiny old shoe, which signified a wedding. Of course, that was put together to be a honeymoon on a yacht. Rock Hudson got a life belt, which meant sink or swim! And that is just the way Rock feels about his new and exciting career.

One tradition Ann started years ago has almost become a holiday legend in Hollywood. On Christmas Eve, Ann gathers a group of her closest friends to tour the surrounding neighborhood singing carols. They carry a tiny organ, which they take out on the lawn and gather around to sing the traditional Christmas songs. On the night of the party, Ann had the tiny instrument brought down from the attic and dusted off for practising. Everyone gathered in the patio when someone suggested that it would really be a good idea to serenade the John Paynes, so everyone hopped in cars, and away they went and were royally received.

After the carol singing, everyone came back to the Millers' house to play *Canasta* and another version of the game called "Twenty Questions." You think of the name of some person, write it on a piece of paper and pin it on your partner's back. Ann was a little obvious, and wrote *Santa Claus* for Bob Stack, which he got in twelve questions. Everyone, except the one with the tag on his back, knows who he is trying to guess and the victim must have the right answer in twenty questions. No one speaks except the person who is "it." The questions are answered in pantomime. Of course, this can go on far into the night—but all was over by midnight on account of work the next day.

RECIPES (for eight people):

Jellied Turtle Consomme

½ cup water
2 envelopes unflavored gelatine
1 quart strained turtle consomme
¼ cup sherry
1 pint sour cream
caviar, if desired.

Sprinkle gelatine over water and let stand 5 minutes. Bring strained consomme to boil. Add gelatine and stir until dissolved. Stir in sherry. Chill until firm (about 4 hours). Chop or flake and turn into consomme cups. Top with heaping spoonful sour cream and sprinkle with caviar.

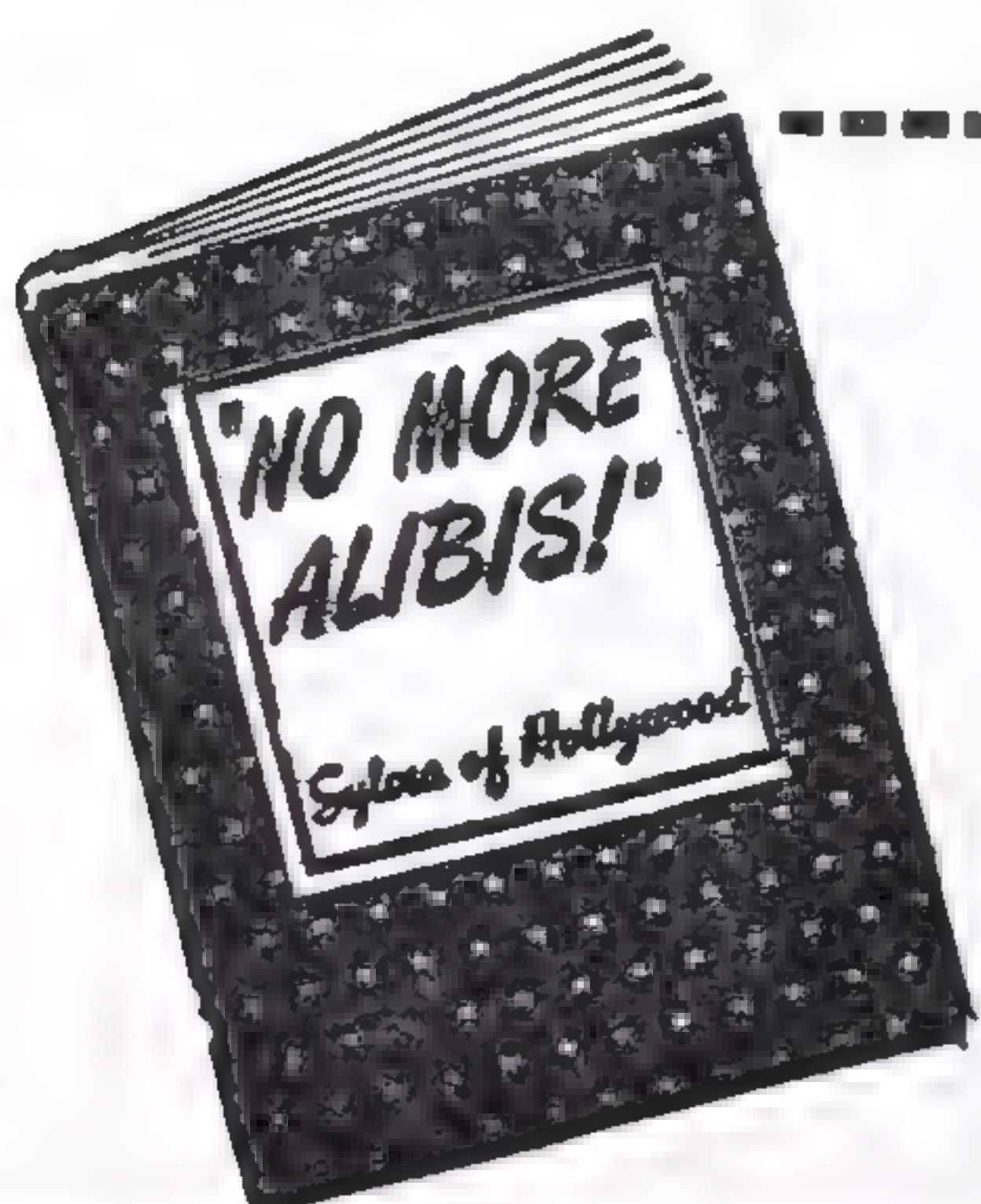
Turkey Stuffing

3 cups dry bread crumbs
1 tsp. salt
¼ tsp. pepper
1 medium-sized onion, grated
½ cup chopped celery
2 tbsp. chopped parsley
½ cup melted butter

Mix all ingredients together. Remove ⅔ mixture to separate bowl. Then drop 2 lbs. chestnuts into boiling water. Cook 20 minutes until soft. Use knife to remove skin. Chop or put through ricer a small amount at a time. Add chestnuts and ¾ cup light cream to larger amount of crumb mixture. Use to stuff body cavity. To remaining ⅓, add ½ pt. oysters, chopped, and ¼ cup oyster liquor. Mix well. Use to stuff breast cavity in 14-lb. turkey.

Sweet Potato Pudding

Cook 4 lbs. sweet potatoes until tender, peel and mash. Season with salt and pepper and add ½ cup melted butter and ½ cup orange juice. Place in casserole dish and bake in very hot oven (450° F.) 15 minutes. Cover top with marshmallows. Return to oven 10 minutes, or until



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marshmallows are soft and golden brown. Garnish with orange sections.

Hollandaise Sauce

½ cup butter
4 egg yolks
½ cup hot water
2 tbsp. lemon juice
salt and pepper

Melt butter in top of double boiler over hot (not boiling) water. Beat egg yolks slightly; add gradually to melted butter, while stirring constantly. Blend well. Stir in hot water. Add lemon juice, salt and pepper. Continue cooking while stirring constantly until thickened (5 to 8 minutes). Remove from hot water and serve at once over cooked green beans.

Pineapple Ring Salad

Chop fresh mint and spread thin on piece of waxed paper. Dip slices of drained canned pineapple in mint and place on nest of lettuce. Decorate with pieces of red pimento to look like Christmas holly wreath.

Steamed Plum Pudding

2 cups fine white bread crumbs
1 cup brown sugar, firmly packed
2 tsp. cinnamon
½ tsp. salt
1 tsp. soda
1 tsp. ground cloves
1 tsp. allspice
1 cup milk
6 eggs, well beaten
1 lb. seedless raisins
1 lb. currants
½ lb. chopped citron
1 lb. beef suet, chopped fine

Combine bread crumbs, sugar, spices. Add milk, then beaten eggs. Stir in fruit and chopped suet. Blend well. Pour batter into greased mold, ¾ full. Cover closely and steam 2 hours. Serve with hot sherry sauce or hard sauce. To blaze: Warm ½ cup of brandy. Just before taking to table, pour over pudding and light.

Hot Sherry Sauce

½ cup butter
1 cup sugar
½ cup sherry
few grains nutmeg

Bring butter and sugar to boil; reduce heat and add sherry and nutmeg, combining well. Serve at once. Makes 1 cup sauce.

THE END

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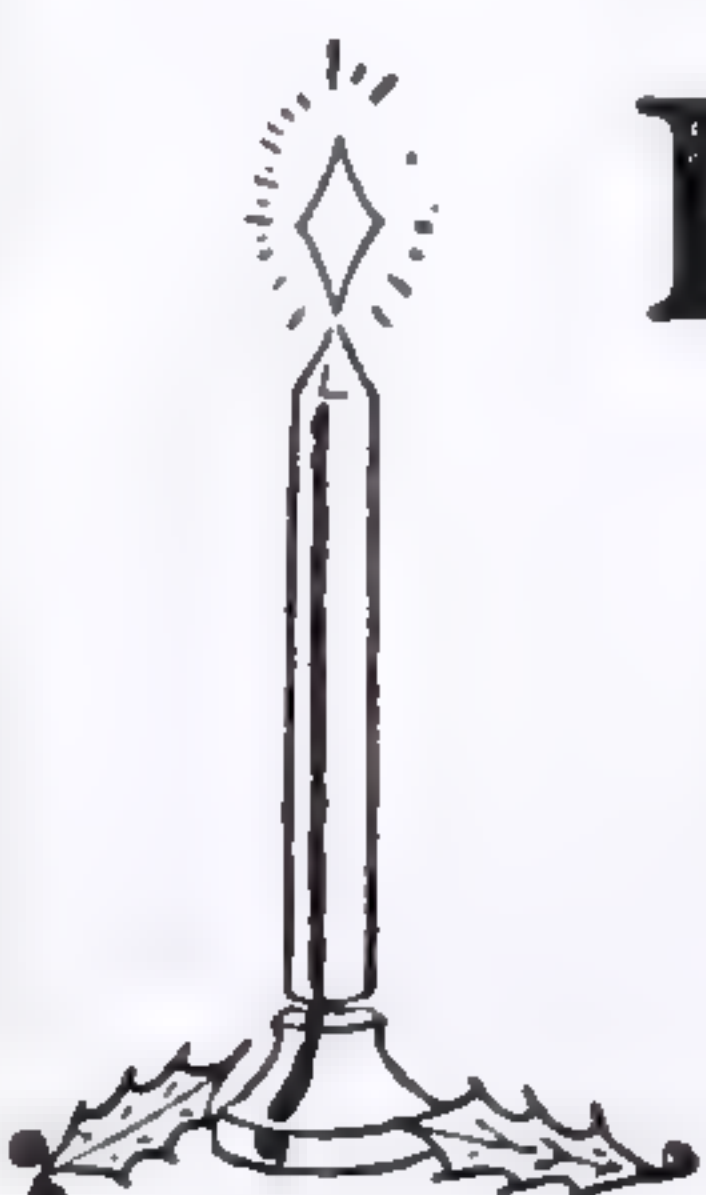
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PHOTOPLAY

205 East 42nd Street

NEW YORK 17, N. Y.

Wishing You The Season's Greetings



(Continued from page 57) small kitten, and she adored my "breakfast-in-bed" routine. She said she was going to have the same thing when she was a star.

She's married to actor John Bromfield, and completely crazy about him. She wants a family, a big family, as soon as possible. She is one of five children. Thoroughly un-outdoorsy, she's become an expert fisherman because John likes it. She doesn't care for tennis, golf or swimming—but will play them all—and well—if she is with someone she loves.

She wears only a simple gold wedding band, no diamonds, no flash. She likes jewels, but only genuine ones. Costume jewelry is unknown in France, so Corinne, spotting a beautiful bracelet in a shop window upon her arrival in this country, immediately purchased it, although the small price baffled her. Three weeks later, the cherished bracelet tarnished and Corinne was broken-hearted; she had wanted to keep it all her life. Will buy nothing now until she can afford the real thing.

The only other piece of jewelry she owns is a cameo medallion, passed down to her by her great-grandmother. She claims she looks just like her ancestor, which gives her great pleasure.

SHE lives only to be pleasing to men, yet women like her, too. She's straightforward, bright, sensible. Moody, in the Gallic mold, she moves from one peak of feeling to another. John, completely American in his thinking and temperament, serves as her perfect antidote. She says she admires his control, his mastery of feeling.

Her every thought, every action, is pitched toward the ultimate goal—to be attractive. Her entire wardrobe is planned with that view, and every piece of clothing is purposely seductive. Nothing is custom-made, however, she can't afford that. But even in the junior departments, she shops wisely and well. Lots of purple things; she believes the various shades of purple (violet, lilac, fuchsia) are the most alluring colors a woman can wear. She's clever with accessories. One set of black velvet accessories—cummerbund, short gloves, shoes, and hat—she wears with everything. Combines sex with practicality, which sums up Corinne, too.

Wears French berets all the time. Even has a plaid beret, which she wears with slacks of the same plaid. Is shoe mad; owns sixty pairs. Coming from shoeless France three years ago, she went wild over all the shoes she saw displayed in every window. Stockings, she dislikes, wears them only for formal occasions. Lots of black cocktail-party clothes, all figure-clinging, with deeply cut necklines and tight bodices. Has never worn a boned bra in her life, even with strapless dresses. Wears a girdle only when she has to, and then only the wispiest of garments, never anything constricting. Thinks distorting the natural figure line is barbarous. With her figure, she can afford to take this attitude, it's perfect. Five-feet-four, she weighs 116 pounds, has a thirty-six-inch bust, twenty-five-inch waistline, thirty-five-inch hips. Looks smaller. Never exercises; shrugs away the thought of it. Eccentric eating habits keep her thin. Sleeps raw, summer and winter, windows always wide open.

No make-up expert has ever touched her face or her hair, even for the screen. She insists she knows her own face best, and how to handle it most effectively. Washes her own hair three or four times a week, keeps it long, "more alluring that way," refuses to cut it. Gets a permanent only for personal-appearance tours; keeps out of beauty salons the rest of the time.

She's a true natural beauty, with perfect features. Wears only lipstick and mascara, keeps eyebrows full, absolutely nothing on her skin. Washes her face twice a day, morning and night, with soap and water; keeps it meticulously clean. Hair still the same brown color with which she was born; never has been bleached or dyed. Puts her hair up in fat metal curlers first thing in the morning; will not sleep with them in her hair, regardless of how early her first morning appointment is. Says no married woman should.

Takes long luxurious bubble baths. "What ees bath weethout bubbles!" she exclaims. Rubs herself down with strengthened cologne. Buys large bottle of French cologne, mixes in an ounce of perfume, and with the perfume concentrate giving the cologne body, she is subtly fragrant at all times. It never vanishes. On her nails and toes she wears only the lightest shade of polish, which she applies herself, usually right after her bath.

SHE lives in a small furnished apartment in Westwood, all she and John can afford at this stage of their careers. She is not domestic. She doesn't cook, John does. He has an enormous appetite. She has no interest in food, as such. Only the exotic, the unusual, French snails, for instance, in wine sauce. But everyday food—never. She won't put up with mediocrity. Eats little breakfast: Coffee, perhaps a slice of toast, just enough to get by. Eats little lunch; can't be bothered with ham or deviled-egg sandwiches. Eats a hearty dinner only if the food is divine. Otherwise, no.

Drinks wine with meals, no other liquor. Doesn't smoke. Eats no meat; never has. War hit France when she was thirteen and during those years she never saw a piece of meat. Now that she can have it, she can't touch it. Because of her years of privation, she tires easily. She needs nine hours' sleep at night, a nap during the day when she can get it. Less sleep makes her irritable, fussy, "less *diplomatique*," she adds.

She was a star of the French screen before Hal Wallis signed her to an exclusive contract. When she came here three years ago, she spoke no English, speaks fluently now. Claims she learned most of her English from boy friends, although she can not yet grasp our American sense of humor. It's too native, too subtle. "But I am learning fast," she goes on seriously. "Maybe, one day, I will have a sense of humor, too." Actually, she has a wonderful feeling for the truly comic; continental, open, compounded of inner gaiety.

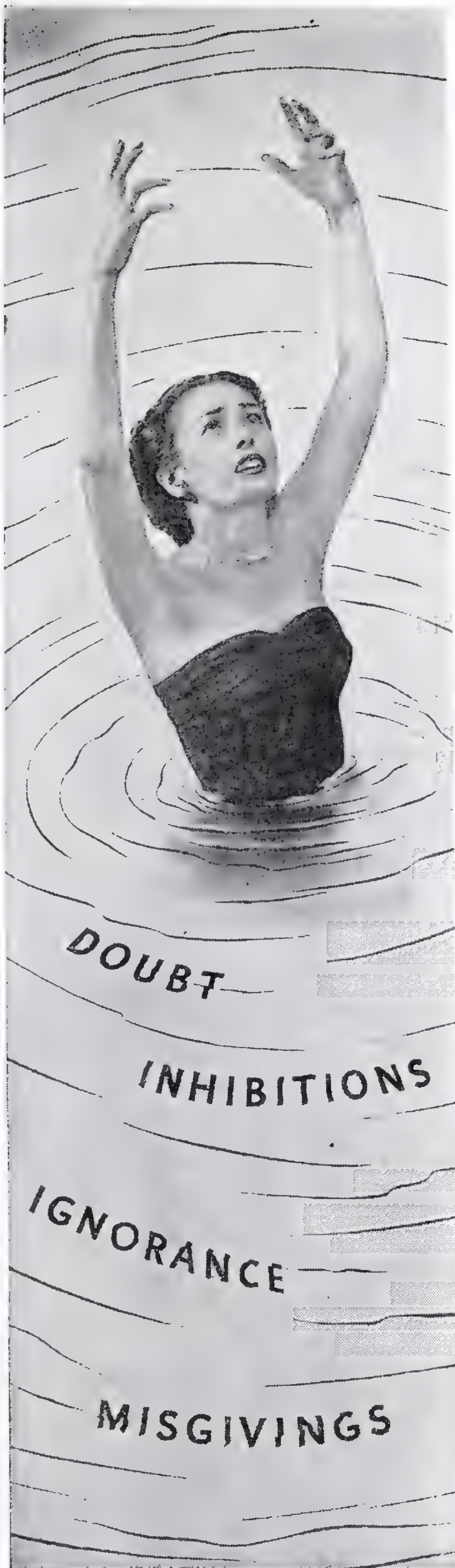
She can't help flirting any more than she can help breathing. She unnerves photographers, who find her coquetry distracting, but are inspired to shoot unsurpassed art on her. She knows her own best angles; is as camera-hep as most lensmen. Has a slight squint; pouts frequently.

She wants to be a good actress, probably will be, too, although her thespianic ability is currently overshadowed by her physical charms. Wants to make people either laugh or cry, nothing in-between; wants to make them feel warm, to go home and kiss each other. Has a horror of indifference. Wants positive reaction to her personality, to her acting, or nothing.

You may love her—or hate her—but Corinne needn't worry, you'll never be indifferent to her. Her whole construction of mind and body makes that impossible.

THE END

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P.-4912

Have You Heard?



JOAN LANSING

WHAT'S COOKING?

This time I don't pose this culinary question carelessly, because the slightly staggering sum of \$153,985 is being whipped into this beautiful batch of batter. Our philosopher friend GALEN DRAKE is awarding this luscious loot to lucky housewives skilled and (if you're like me) unskilled with the skillet. It's all part of Pillsbury's "Grand National Recipe and Baking Contest" with 109 cash prizes. There's certainly nothing skimpy about the Pillsbury measure being dished out in this super contest. First prize can reach \$50,000 (what a windfall!!!) and 100 other winners will demonstrate their kitchen concoctions at New York's Waldorf Astoria Hotel during a 2-day, all-expense trip. Rig up those recipes you're always complimented upon (it can be for pies, cakes, breads, cookies, entrees or desserts) and maybe get in on this frankly fabulous fiesta. There's gold in that dough, ma'am! GALEN DRAKE, the mellifluous man who makes 4:00 PM (EST) on your local ABC station such good listening every weekday afternoon, adds more contest "happy talk" to his usual delivery of home-fed philosophy.

****O.K., Lucy, drop the phone, time to listen to TED MALONE!** It may not be good poetry, but I want you to know-etry that the terrific Ted, sponsored by Westinghouse, makes 3:55 PM (EST) a high spot on the American Broadcasting Company day-time dial for me.

MORE FOOD-FOR-THOUGHT-DEPT. . . . How to look lovely and live lively is the duty of a real expert, Serutan's VICTOR H. LINDLAHR. With his diet tips and food advice, Victor has beautified more women than the combined efforts of the great Ziegfeld and Earl Carroll . . . and makes it easy as ABC—which just happens to be the network bringing you Lindlahr Monday, Wednesday and Friday at 10:45 AM (EST), Sunday at 11:00 AM (EST). Anyway you spell it Serutan's VHL leads the ladies to loveliness.

****SOCIAL NOTES:** Think I'll accept ART LINKLETTER's hep and happy "House Party" invitation to join him weekdays at 12:00 noon (EST). He's such good company . . . and he's presented by Pillsbury.

****LATE NEWS:** It runs in the family! Mother's "mad about him," my 15-year old sister, Sue, finds him "divine" and I'm faintly a-flutter myself after a session with handsome, versatile CHARLES "BUDDY" ROGERS. The "Dream Boy" is back . . . and ABC's got him as M.C. on the new program sensation "Pick A Date," 11:30 AM (EST) daily.

Joan Lansing

Home for Christmas

(Continued from page 64) cost you from five to ten dollars. You can make it for less than a dollar.

On Ann Sothern's doorway, at Christmas, there hangs a gay decoration. It is merely a lacy, straw summer hat, filled with bright red Christmas balls, tied with a big red bow. Cost: Merely the ribbon and the bows. You don't have to use a hat; you might use a colorful scarf, or a gay basket, or any similar object.

Joan Crawford, for her doorway, uses great masses of magnolia leaves, some of them showing their green-front leaves, others the brown back. Joan uses gold-colored Christmas balls on these, ties them with golden ribbon bows. The effect is delightful, and all she has to do to achieve it is to go out and pick the leaves off the trees in her garden. If you live in a part of the country where you have year-round greenery, you can copy this.

Also, wire whatever greens are available in your part of the land into garlands with which to decorate doorways or rope bannisters, as Jerome Courtland likes to do.

YOU may even use tin, as the Mexicans do so delightfully, a South-of-the-border custom that Anne Baxter, Susan Peters and Linda Darnell all adopt yearly at this season. The Mexicans make Christmas trees, Christmas angels, Christmas candle holders from tin, most enchantingly. The three beautiful young stars I have mentioned are frequently travelers to Mexico City and have gradually acquired a collection of these things. Anne, in particular, has another *posada* custom; that of putting her carefully wrapped gifts inside a huge, clay jar, which is duly smashed, so that the gifts come tumbling out, on Christmas morning. I mention this here, because while you can surely not work tin as well as an expert, you might consider having a "foreign" Christmas for a change; the old German custom of "cookie men" as decoration, perhaps; or any other native custom or decoration you may know from your own ancestry.

Betty Hutton, for instance, has a tiny Christmas tree for her baby daughter, a slightly bigger one for young Miss Lindsay Briskin, a full size tree for herself and her husband, Ted.

Or, perhaps, you would prefer the delicious Christmas trees for children, one of which was created for Ann Sothern's small daughter, Tish. They are composed of a base, made of cardboard or any object that will let them stand flat on a table, plus candy, toothpicks, wire, and bright red cellophane. Or, it may be you would prefer to make a Christmas tree for an adult, like the one for Joan Crawford,

using only a gnarled knot, paint, nails and candles.

To make the "eating" Christmas trees, you first fix a base, of cardboard or something similar, over which you set a cone, made of cardboard which will be sufficiently heavy to hold the toothpicks you will stick into it. Then, lay in a supply of cellophane, either red or green or white, or all three, and hard candies in various colors or soft shell nuts or both.

Your cone rises from the base, previously painted, or covered with "artificial snow." Now, wrap the candies or nuts in your preferred cellophane color, leaving a small twist of the cellophane on the end. Around this you twist wire, which has previously been twisted around toothpicks. You start, then, putting the candy in triangles down the side of your "cone," leaving a small regular space between rows. You should have three triangles, and I think you will find it smarter to outline them with pencil (so that they will be uniform) before you start putting the toothpicked candies in. Put one candy at the top of each triangle, two below that, three next and so on down to the bottom of the cone. Then into the empty strips between the candy triangles, put rosettes of the cellophane, also fastened on toothpicks. You can make a candy wreath, such as Miss Sothern and her small Tish delight in making, by this same method. Leave a space in the wreath to insert candle holders, and there you are! Incidentally, the charm of these candy wreaths, or trees, is that the candy can also be removed, piece by piece.

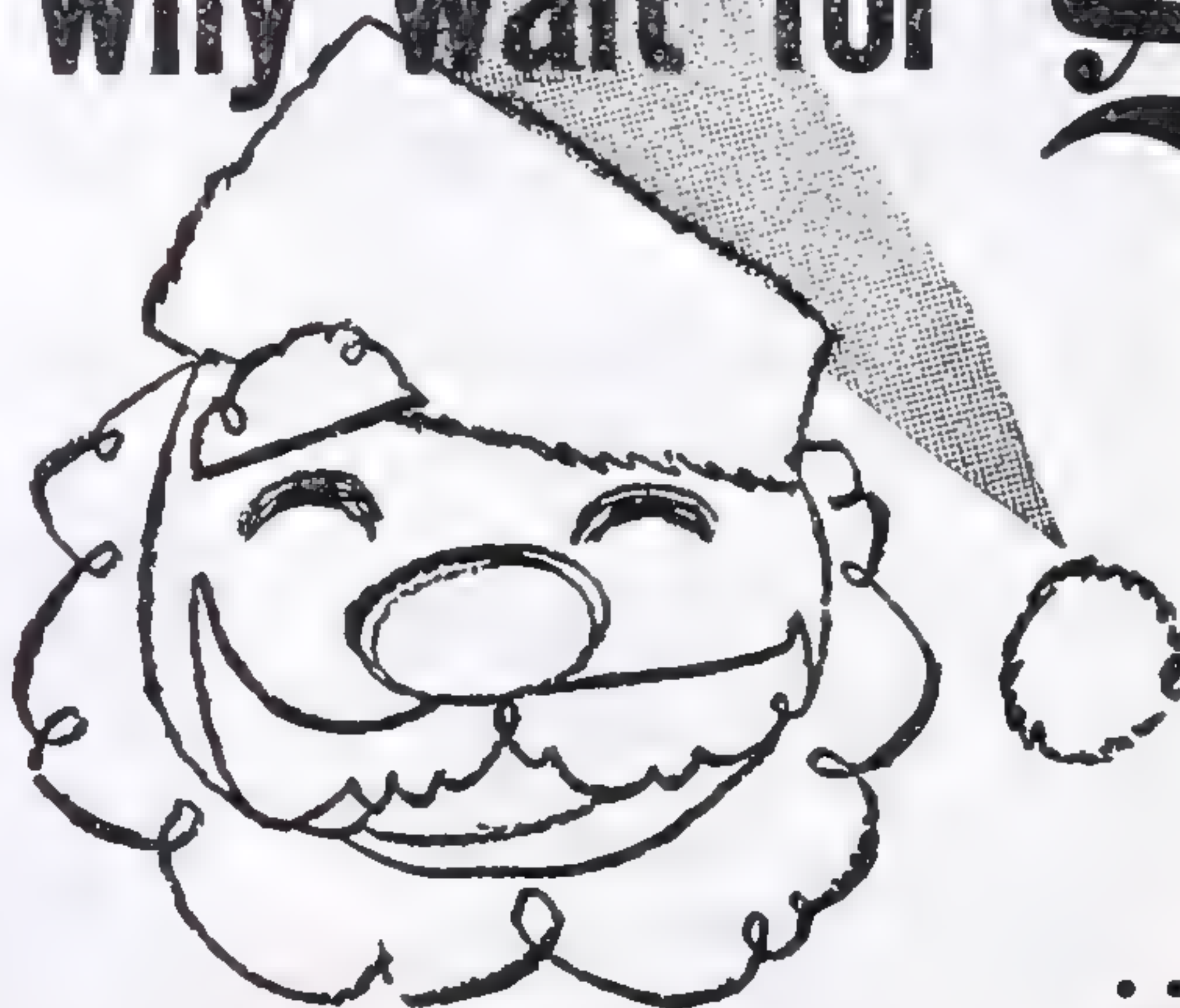
Or, you may prefer the more adult type of candelabra that Miss Crawford favors. This is simply an olive knot painted green, but you can take any knot of any wood, or bare branches such as you see on Miss Crawford's gumdrop tree, and paint or gild them.

Naturally, again, these must be mounted on some base, most firmly, and perhaps here is a spot where your nice husband will get in on the decorating spree. But the rest is simple. All you need for candle holders in such sturdy wood is nails pounded in, from the wrong side out, so that the points protrude for an inch or more. Just set your candles down, firmly, on the nails. Decorate with gum drops or lollipops.

I am sure I now have your own busy mind working, which was what I wanted to do all the time. So let me wish you a very Merry Christmas and assure you I'll be back in the New Year to try in my own small way to make your living more colorful and delightful.

THE END

why wait for Santa



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LAUGHING Stock

BY ERSKINE JOHNSON

BEFORE Montgomery Clift went to New York, a friend asked him to telephone his sister, when he arrived, just to say hello. Clift called and said, "This is Montgomery Clift." The sister snapped back, "This is Lana Turner." Then she hung up.

When he first came to Hollywood, Bob Hope lived next door to Lana Turner and watched her every time she went into her house. "But," he says, "I wasn't quick enough, she was always one shade ahead of me."

New version: "Who was that lady I saw you out-wit last night?"

Talking about a Hollywood marriage, Jack Carson said, "It's a perfect match. She's a liquor heiress and his father makes ginger ale."

Marilyn Maxwell skipped the dessert at Ciro's saying, "I have to watch my figure."

Her escort, Clark Gable, cracked: "Forget it, no use both of us watching it."

In a rush, Macdonald Carey dashed into a Hollywood barber shop and said, "Cut all three short." "Which three?" asked the puzzled barber. "Whiskers, hair and chatter," said Carey.

For a gag scene in one of his films, a seagull was required to land on the late W. C. Fields's head. A hunk of fish concealed in his hair lured the gull to the correct noggin. Which prompted Fields to remark, "After thirty years in show business, I wind up in Hollywood as bait for a seagull."

During the war, a soldier at the Hollywood Canteen told Ida Lupino she reminded him of his best girl friend back home. "She's the potato type, too," he said. "The potato type?" repeated Ida. "Yes," said the soldier. "All eyes and plenty of starch."

Success in Hollywood is like good advice. It goes in one year and out the other.

Looking Backward: When Ronald Colman's first wife opened a novelty store in Laguna Beach, Calif., she advertised herself as "The Original Mrs. Ronald Colman."

Bud Abbott and Lou Costello made an air appeal for youngsters not to be bad boys, pointing out that the perfect crime is impossible. One of their listeners took issue. He wrote them, "I've figured out several perfect crimes only I have to get out of here first." His address was Sing Sing prison.

Overheard: "She's as fit as a fiddle and about the same shape."



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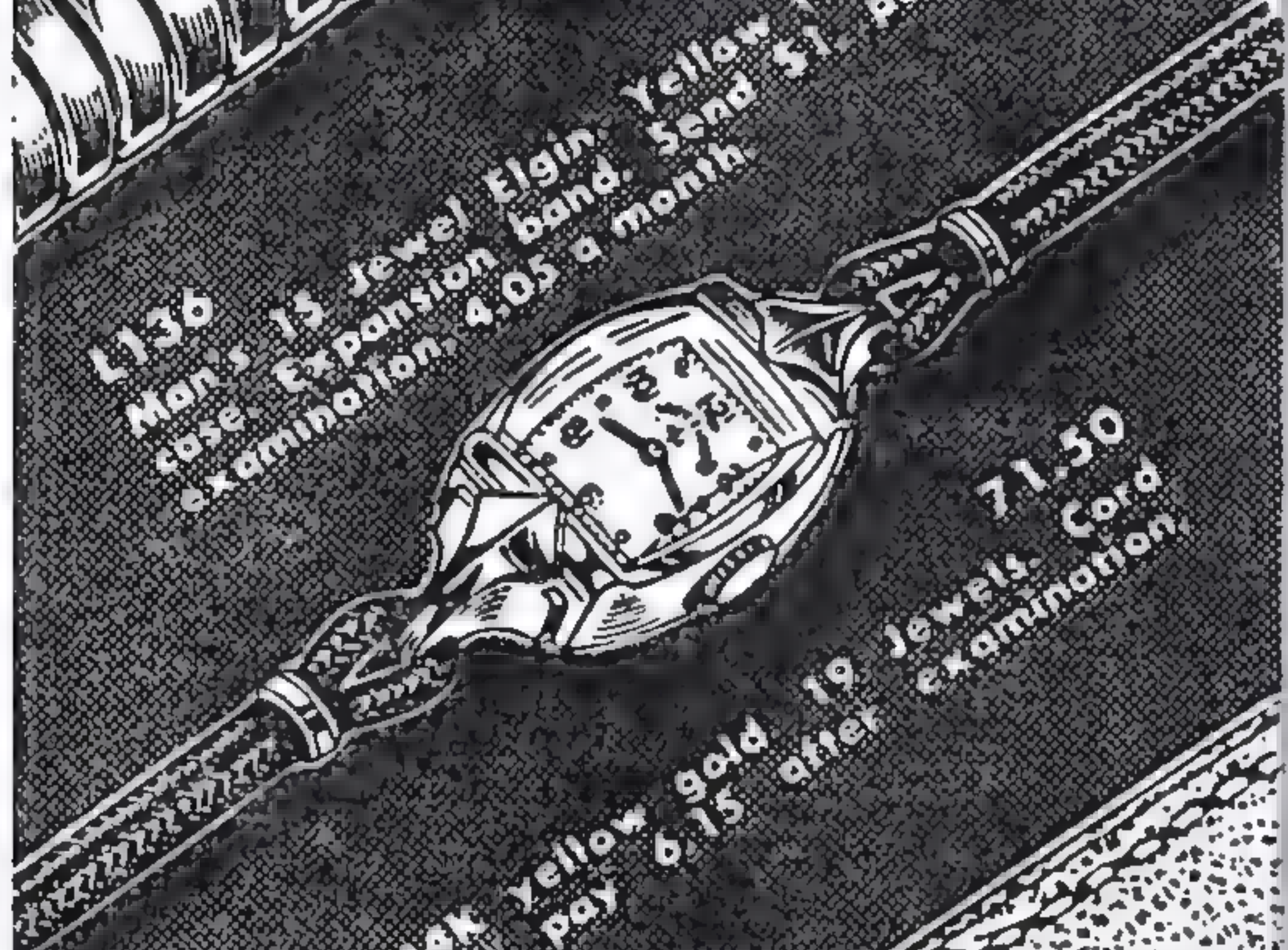
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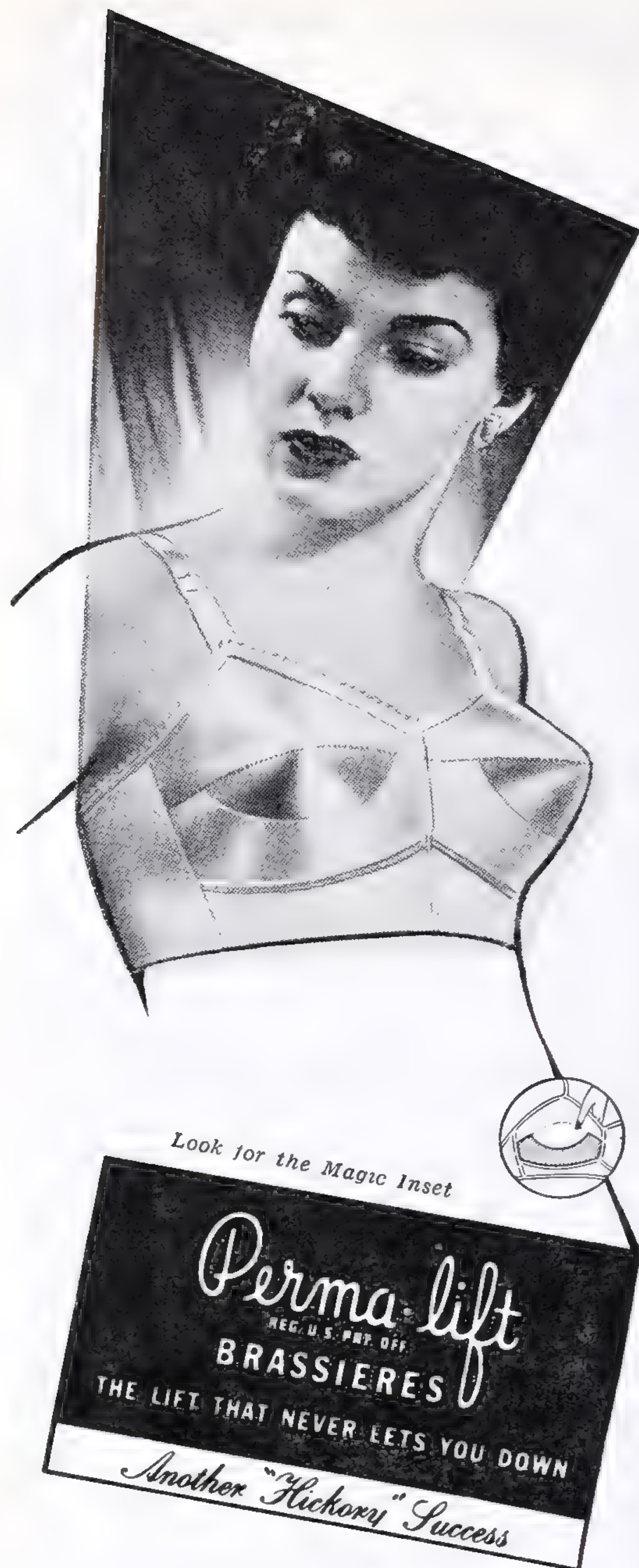
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Below, Joan Leslie wears the original in RKO's "Bed of Roses"



Greet the holidays in this tissue faille date dress with nylon marquisette yoke. Joan Leslie, opposite, in Dartford Debs' reproduction of the dress Michael Woulfe designed for her to wear in "Bed of Roses." In green, red, black and teal, sizes 9-15. At Filene's, Boston, Mass. (For further details see page 85.) Time your entrance with a "Leading Lady" watch bracelet by Bretton.

For store nearest you write direct to manufacturer listed on page 85.

PHOTOPLAY FASHIONS



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Light up and glow: Calfette goatskin cigarette case by Prince Gardner, with gold-plated bar around three sides. Red, green for women; black, brown for men. \$5.00



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Christmas Thrifts

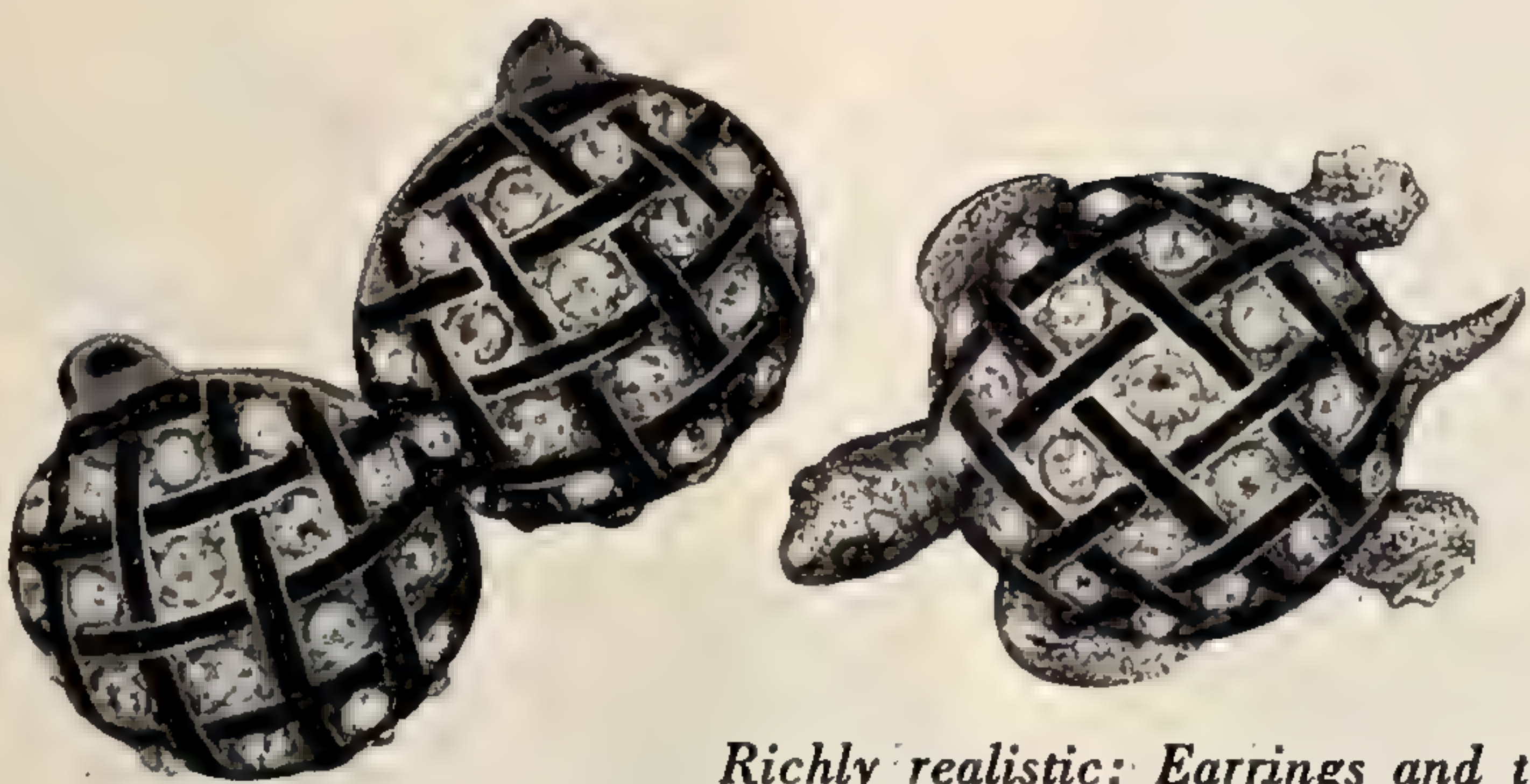
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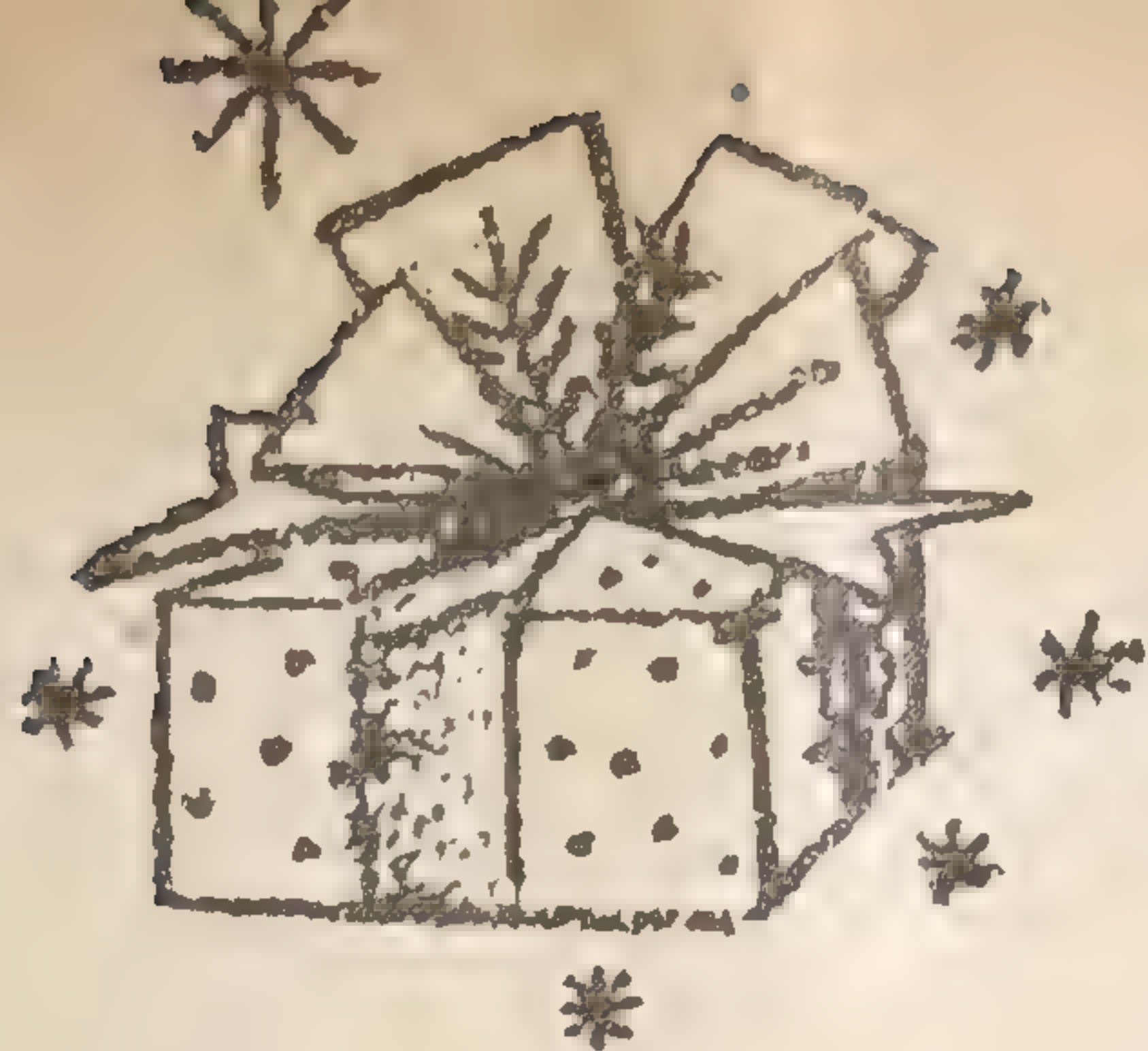
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For a Sweetheart of a Figure

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(Continued from page 54) heavy gray taffeta dress. Off the shoulders, with small sleeves, very low-necked in front, tight-bodied. She was loaded with heavy gold jewelry and wore deeper gray suede slippers. With her hair back to its lovely natural chestnut brown, this color scheme really set her off. Judy Garland looked absolutely marvelous. She was with husband Vincente Minnelli and they both seemed so happy. Judy had a knockout tan, looked robust and her manner was so animated. You can bet she'll be back at work by the time you read this. Marie Wilson was wearing a strapless black velvet gown that was cut sooooo low, a lot of people spent the evening betting how long it would stay up, if it stayed up at all. It did! Spotted Gloria De Haven, brunette, short-cropped, and freshly reconciled with John Payne. They were on a party with Diana Lynn and John Lindsay and others. Diana wore a striking dress—a copy of a Dior. At first glance, it seemed to be a huge-skirted evening gown of black taffeta with a very wide bare midriff. But a second glance showed that the "bare midriff" was actually too pink to be skin. S'matter of fact, it was a wide pink taffeta band inserted to look like a nude section, and fitted skin tight between top and skirt. Betty Jane Greer, who is expecting again, looked serenely beautiful, as usual, in white satin, draped off the shoulders, and high-lighted with diamond jewelry.

THE ALAN LADDS house-warmed their terrific new home in Holmby Hills, just beyond Beverly, with a big party. Their new place is tremendous, but the nook that both like best is a recess in the wall of their bedroom. It's about two feet wide by three feet high, and on its glass shelves are oh, so many valuable Dresden china miniatures that Sue has been collecting for years. We mean, she's been "collecting" them from Alan. He gave her the first figurine on their first date, and he's been adding to the line-up down through the years. Sue Ladd won't even let the maid dust these little objects and takes care of them herself because, she says, "It isn't just that they're so high in money value. But how can you ever replace things with such a high sentimental value?"

People have been turning out in droves for glamour openings, such as Gertie Nielsen's Greek Theater triumph in "Annie Get Your Gun" and "Kiss Me, Kate," which locally starred Anne Jeffreys and Julie Wilson—to say nothing of the attractive Keith Andes, currently being sought by at least three movie studios—so you'll be seeing him. Before and after the shows, the celebs could be seen dining at La Rue, or having late supper and dancing at Ciro's or Mocambo. You can't imagine what a spurt night club business has taken around these parts in the past couple of months, and these three spots on the Strip are within walking distance of each other, and all thriving at this writing. Ann Sheridan, so help us, looks prettier than when she was first hailed as the Oomph girl, and she was at Ciro's every single night that Martin and Lewis held forth there. (They evidently fracture her as much as they do us.) Usually, her beaus were old-chum Cesar Romero, Bruce Cabot, and occasionally, Greg Bautzer, very much on the loose now. Her hair-do is just a mass of short red ringlets, and so becoming. The well-groomed hand really wears a glove this season and Annie knows it. Saw her one night in a sixteen-button pair of black suedes, proving that the longies are not restricted to evening elegance. La (Continued on page 90)

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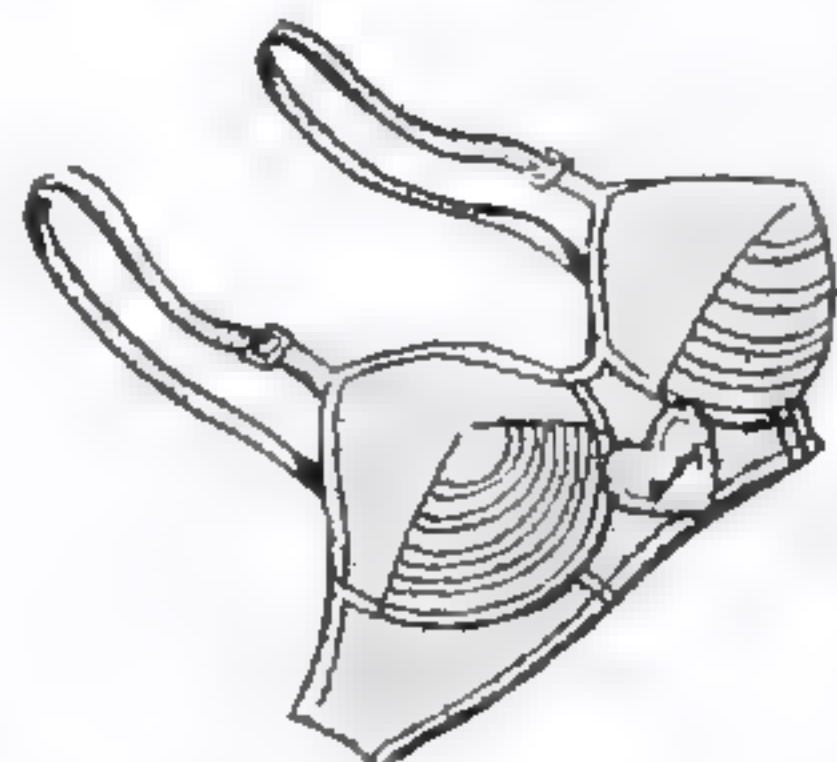
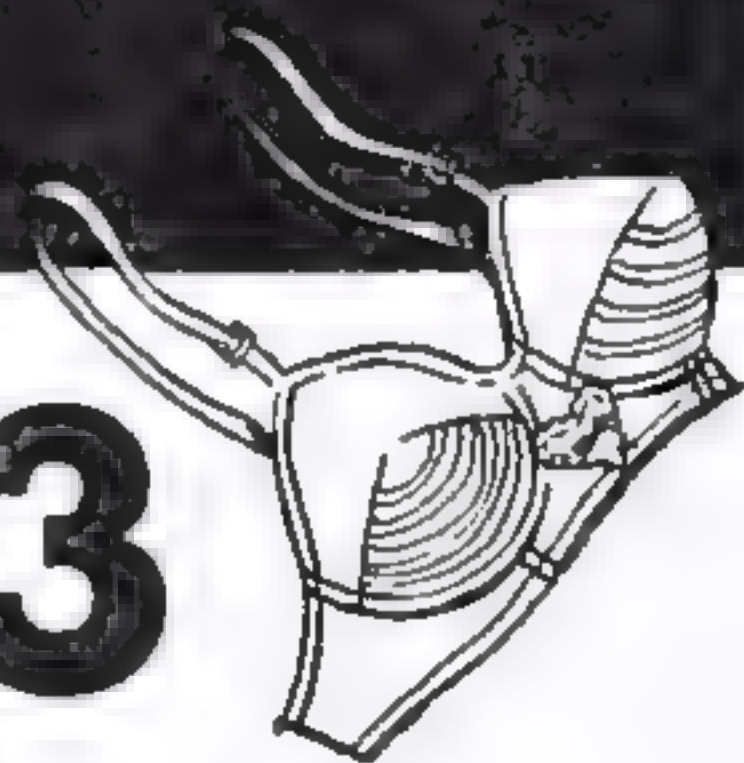
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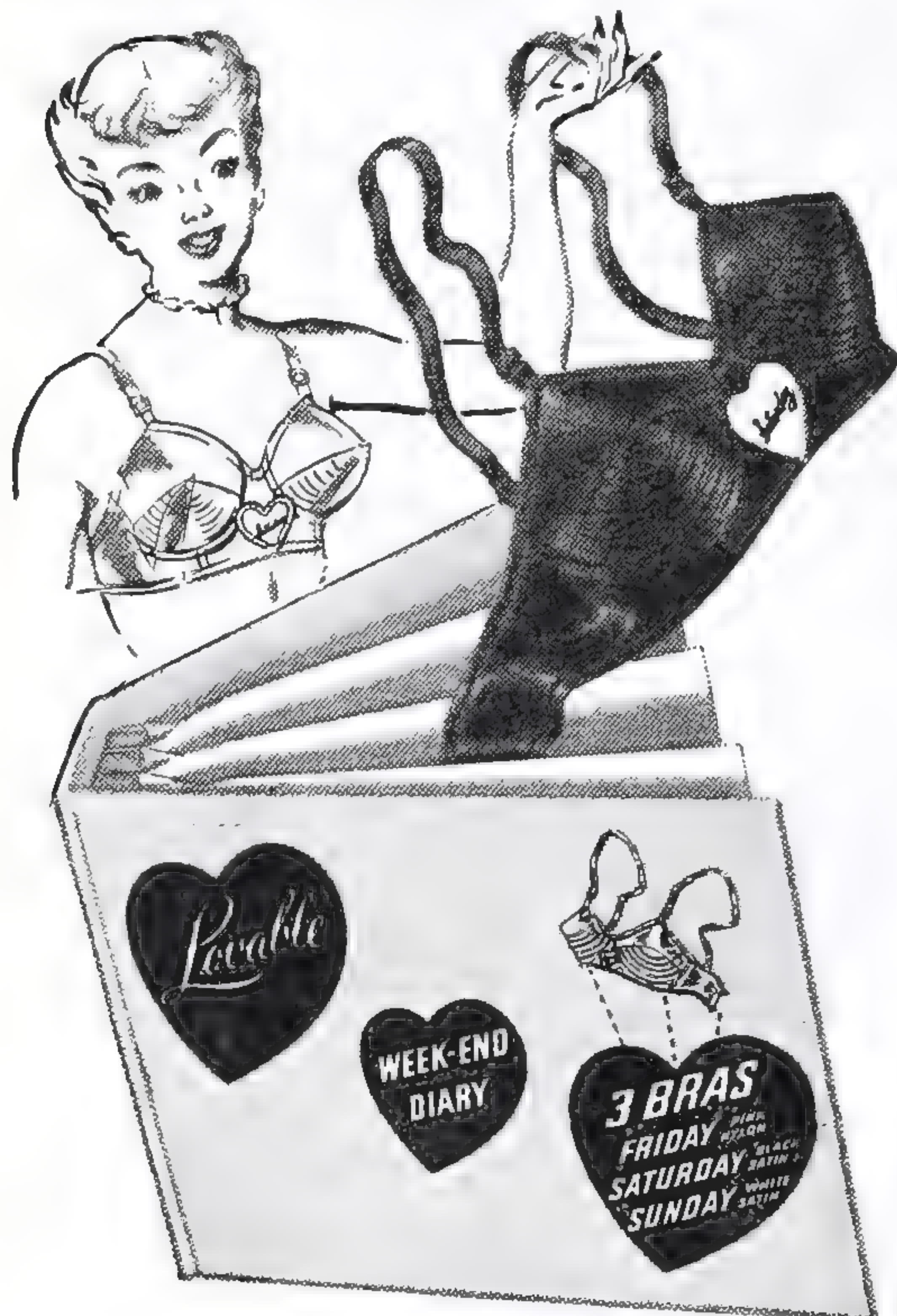
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(Continued from page 88) Sheridan wore them with a lovely cocktail dress of delft blue heavy faille, the skirt a mass of gores that gave a slim-hipped look, yet had a great flare to the hem. The bodice, with a plunging neckline (with a narrow soft rolling shawl collar) was tightly fitted and fastened with four little self-covered buttons from the neckline's end to the waistline. Short sleeves, very slightly padded shoulders, and a rather wide, stiffened belt of the same material, and that's all. Black suede shoes and bag, natch! That long, straight-cut sable-dyed baum marten stole that blended with Ann's auburn tresses, didn't hurt, either!

The craze for bright yellow accessories has carried over into fall and winter, and no wonder. Especially, a dash of this shade in the form of gloves with black would brighten up the dreariest winter day. The yellow suede or chamois gloves look great with browns and emerald greens, too. Betty Hutton wears 'em with her emerald green tweed suit; Marta Toren adds them to a three-piece ensemble of gray wool.

Small is surely the word for the new hats. They're head-hugging and simple and they're going to stay that way a while. So says Rex, one of Hollywood's favorite hat designers, and he should know! Joan Bennett brushes her hair back slickly under a high-riding cloche of scarlet velvet, veiled in black maline. Needless to say, it's wonderful with all black, dressy clothes. Mona Freeman has a real pixie hat, so in keeping with the trend. Hers is a harlequin cap of black velvet on one side, white on the other, an off-the-face cap, the crown of which rises to a high elfin peak, and just right for that elfin face of Mona's. And there's nothing like

"the velvet touch" to give a lift to certain chunks of your wardrobe this time of year. Just a little velvet bolero or stole added to a crepe dress here, a woolly dress there, and presto! you suddenly have something "new" in a whole costume! Put a black velvet bodice-top to that pastel-shaded gown, add a new pair of black velvet thong sandals, and look! Or take that beige, green, blue or rose cocktail gown and add a little golden brown velvet cap with shoes to match.

Jerome Courtland brought Sally Forrest (who is headed for the top after her work in "Not Wanted," the picture Ida Lupino produced) to a party. Sally's black taffeta party gown had a darling neckline, a wide, off-the-shoulder, boat-shaped line, which was completely outlined all around by a series of shoestring black velvet bows. The same idea carried out on a silk crepe gown in color, with little bows of a deeper shade in velvet, would be tops, we think. The Frank Sinatras were at the same party. Remember that gorgeous long white mink coat we told you Frank gave Nancy? Well, Nancy has gotten herself "two for one." The original coat had a short cape across the shoulders, which the coat needed like it needed a third sleeve. So, smart Nancy had the cape removed, and wears it separately over full-skirted clothes. After dinner, Frankie sang, and Margaret Whiting, also there, sang and so did others. But the surprise crooning of the evening came from Jerry Courtland. What a voice! He's had radio and television offers galore; but Columbia, which has him under contract for some time yet, won't let him accept the offers!

THE END

What Happened to the Temple Marriage?

(Continued from page 32) Marker." At first I said, "No. I don't believe there is a word of truth in these stories, and I refuse to humiliate Shirley."

Then items, appearing in certain columns, became more open, and, well, I am a reporter, so I decided to ask Shirley to tell me the truth.

I telephoned and asked to talk to her.

Without a moment's hesitation, she said, "I will come to see you this afternoon. I have been wanting to talk to you."

"I know what you want to ask me," she said, as she seated herself in my playroom. "I will tell you the truth, because you have always been fair with me."

I waited quietly. I found it difficult to believe that Shirley would admit there was anything wrong with her marriage. I had watched her for months as she had gone about her work and appeared at parties, always conducting herself with quiet dignity. There had been items about her marriage, yes. But no one had been able to quote her on this subject. Because it was only now, for the first time, she talked about it.

"I am fighting for my marriage," she admitted quietly. "So there will be no story for you, for at least a year."

This was just about a month before Shirley, for some reason unable to live up to this vow, announced her plans to divorce John Agar.

Shirley's face is much graver. The little-girl look is gone, and in its place there is a womanly quality and a loveliness that is at once stronger and more appealing.

"When Jack knew you had telephoned," Shirley told me, that day, "he said, 'Tell Miss Parsons the truth. She will realize how much all this gossip is hurting our chances.'"

"It's true, we have had quarrels," Shirley said. "What young couple hasn't?

But, believe me, our spats are not any worse than the fights some of our young married friends who are not in the profession have. No one, however, pays any attention to them.

"I know one girl who has moved out of her home at least five times."

Shirley's young face became very serious, as she said, "It isn't easy for Jack. He is ambitious. He will never be happy as 'Mr. Temple.' Any man married to a girl as well-known as I would get annoyed over all the attention and demands."

"We can't go into a cafe without having the eyes of everyone turn in our direction. One night, Jack got up and danced cheek-to-cheek with an attractive young girl, while I sat at the table with a strange young man. You could just hear the rumbles and whispers."

"Well," said Shirley, "that girl was Jack's sister and the boy was her fiancé. We had taken them dancing a few nights before their marriage."

I protested. "But Jack cannot object to your career. He has one of his own, and one that has started very successfully."

"That's just it," said Shirley. "I always say you have to start in this business before you are sixteen to get the feel of it. Jack had never faced a camera until after we were married, and it's hard work for him, much harder than it is for me. In his last picture, the one about Iwo Jima, he was on location for seven weeks in the toughest, hardest kind of conditions. There were only men in the picture, and they really roughed it."

"He came home so tired. I understood, because I, too, have been tired, but it isn't as difficult for me as it is for him. I have to remind myself of that again and again, and if he says anything unkind—I just

don't answer back, because I know he doesn't mean it."

I thought, as I looked at Shirley in her attractive sport dress, with her hair now sort of reddish and no longer that golden color of her childhood, how many movie wives and husbands I have talked with about the very subject we were discussing. But they weren't Shirley.

"Do you love John?" I asked her.

"Of course I do," she said with dignity.

IN Shirley's case, the break-up is hard, for this little girl has been so loved and protected by her parents, Mr. and Mrs. George Temple. She is the idol of many who remember her when her baby beauty and charm made her the most popular little girl ever to face a camera.

Shirley was the sort of little girl every childless woman dreamed about. True, she still has her mother and father, but Mrs. Temple, while she yearns over her little daughter's worries, will not interfere to advise Shirley.

"But Mother feels as I do," said Shirley, "that some people have gone out of their way to try and hurt John and me."

I noticed she said "John" and not the familiar "Jack" she usually calls him.

"Why can't we have a chance like other young people to work out any problems without the whole world looking in and acting as sort of an official referee, maybe bystander is a better word?"

"This has been a bad year," Shirley said, sipping her soft drink. She had refused a cocktail.

"In what way has this year been bad?" I asked her.

"Well, my career has been disappointing," she said. "I want to play something beside silly teen-agers, yet that is all the stories the studios have been giving me."

"I was voted among the least cooperative actresses by the Hollywood Women's Press Club. I went to talk with them and explained how I worked Sundays and every other day, and I did want to spend a little time with my baby."

"Oh, she is so cute, Louella. You have no idea. When are you coming to see her?"

"Soon," I promised.

"The most difficult thing of all, this past year, of course, has been our trouble with our marriage."

Long after Shirley left me that afternoon I sat thinking about her and John. I remembered their wedding day, on September 19, 1945—something out of a story-book. But marriage itself is realistic, as Shirley and John found out. I think they tried to hold their marriage together. I think they started all over again, reaffirming their faith in and their love for each other more often than any one of us might believe. What finally caused her to sue for divorce will, I suspect, never be revealed. Not once during our talk that day did she blame John, not once did she refer to his inclination to neglect her when they were together in public, although this attitude on his part has long been the talk of the town.

Even a week before Shirley finally sued for divorce, when she went to Palm Springs with her mother and Linda Susan, she tried to preserve the illusion that all was well. John, she said, would join them later.

All of which brings me to the unhappy ending; not at all the right ending for a story of a little princess.

THE END

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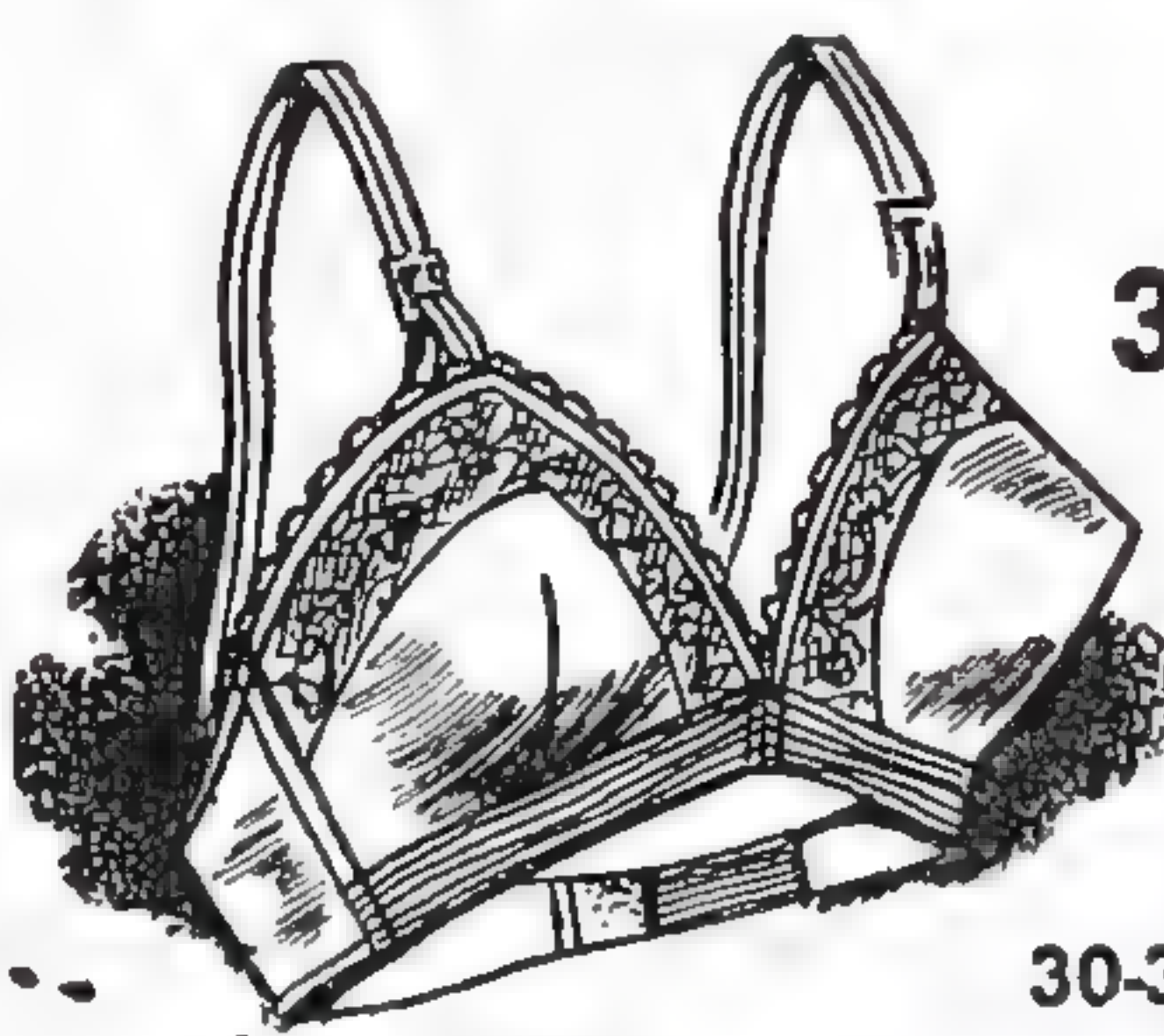


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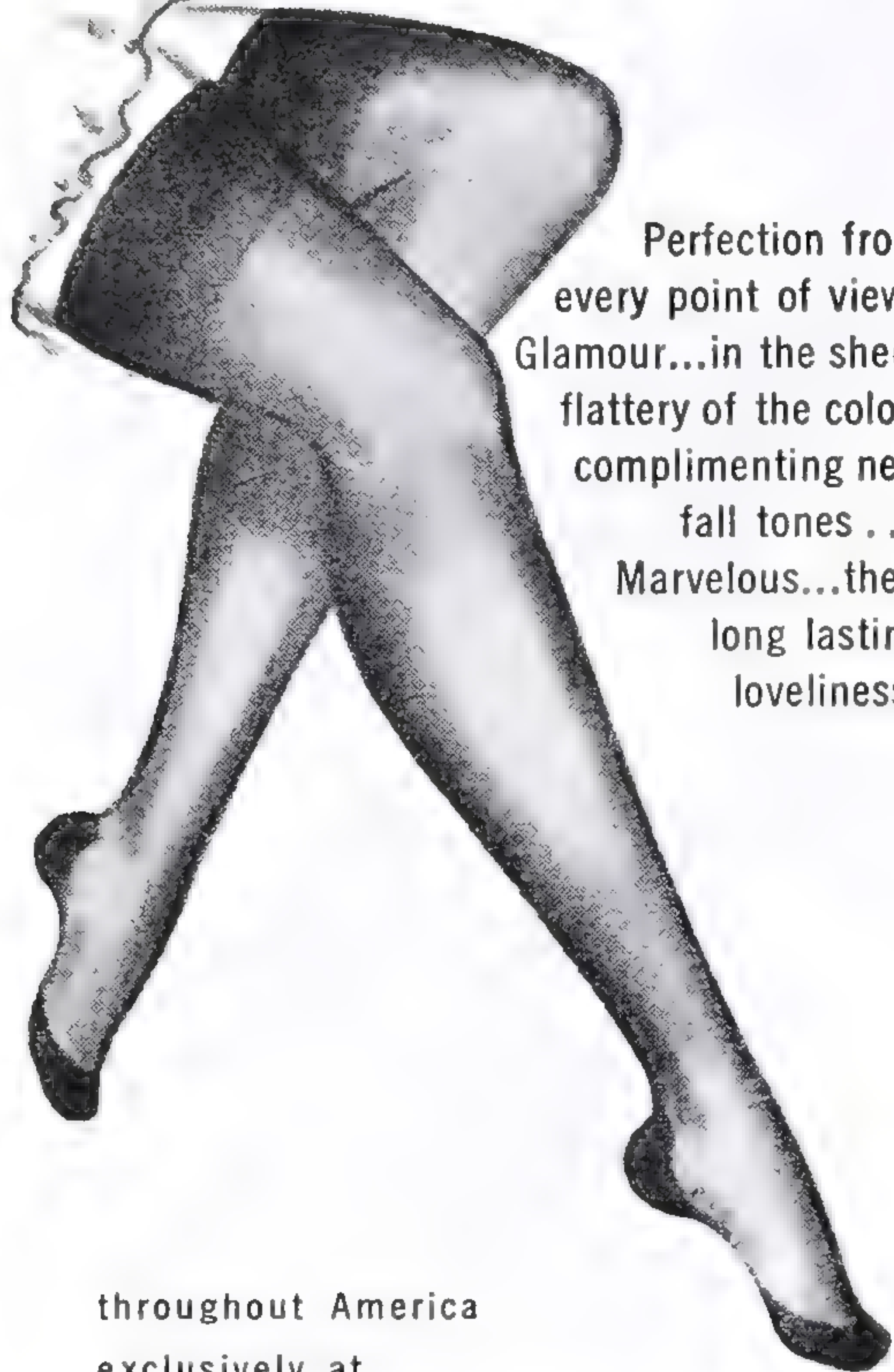
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The Kid Who Never Cried

(Continued from page 41) world her first puppy.

"Dare never batted an eye," Patti says, "He never bats an eye over anything."

By "Dare," Patti means John. "Dare," short for Derek, his real first name. His real surname is Harris.

Since he was a kid, he has managed to keep his innermost emotions to himself. He knows, however, exactly what those desires are, just as he knew, when he read "Knock on Any Door," that the role of Nick Romano would make him a star.

He is a natural born actor. His mother, who is still one of the most strikingly beautiful women you've ever seen, was an actress who called herself Del Orris. His father, Lawson Harris, was also an extraordinarily handsome man, originally an actor, later a director. "Neither of them got anywhere," John says, and that's the final word you can dig out of him.

BEFORE he was five, his parents had divorced, but before he was six, he had met Russell Harlan.

Russell Harlan is a cameraman, with three wonderful kids of his own. Seventeen years ago, he was one of the best cameramen and he's still tops, having recently lensed such super-productions as "Red River" and "I Was a Male War Bride." Tall, slim and smiling, he, too, is a much handsomer than average male.

The lonely, too handsome little Derek Harris appealed to the fatherly heart and the worldly intelligence of Russ Harlan. The kid was growing up entirely surrounded by women, his mother, his grandmother, and assorted aunts and cousins. It was Russ who taught him to box, before he was six, and to ride before he was seven.

The boxing was absolutely necessary, for even then, John's looks were such that every other kid, at sight of him, took a poke at him. John learned to fight so triumphantly that by the time he was ten, his appearance and the battles he had to fight because of it were a mere matter of routine to him. By the time he was twelve, his horsemanship was earning a good living for him. He began to break horses on the various ranches, for \$25 a horse. He might have broken every bone in his body except that he was too good an athlete.

"Dare would never say he could, or couldn't, do any stunt you proposed," Russ Harlan now says. "When I first taught him to ride, he was hardly big enough to sit on the horse, but he did sit there, riding so close behind me, I'd have to turn in my saddle to be sure he was still there."

John still has that same determination to do things by himself. When he was given "Rogues of Sherwood Forest," which originally had been intended for Cornel Wilde, he simply looked the executive in the eye and said, "Well, then I hope you'll let me do my own stunts in the picture. They will look better if the camera stays on me all the time." He wasn't boasting, just stating a fact.

John's first discoverer, Russ, also was his first cameraman. He took test after test, but he couldn't get anybody interested. Then Tom Moore, now a talent scout for Twentieth, tried to sign him.

John's father interfered that time. John had to have his parents' consent before he could sign a contract, and his father wanted him to study to be an artist.

John gave it a try and he still has the talent for it. His sketch of a cat now hangs in the famous Sportsman's Lodge in the Valley and several of his things are framed in his living room.

By the time John was seventeen, however, Selznick had spotted him and this

time, his parents gave in to the inevitable.

He was cast in bits in the Selznick productions, "Since You Went Away" and "I'll Be Seeing You," while being trained for bigger things.

The draft, however, caught up with him before the public did. He left for service in the Pacific with an infantry detachment and served in the Philippines and in Japan.

After he was demobilized he was signed by Twentieth, but he just sat out this contract for a year, the year during which he read the book, "Knock on Any Door," and pursued Bogie until he got the test he wanted, and stardom.

It was during this same year that he met Patti, the girl he chose over all the girls who, naturally, pursued him. He couldn't pull into a drive-in for his favorite of all foods, a hamburger, without girls in cars pulling in next to him, giggling and swooning.

In her own country, Patti is a princess. In Paris, she had been a singer. She is fluent in several languages, is sophisticated, and a dream cook, besides.

The first time she and John ever dated, he took her to a burlesque show because she had never seen a strip-teaser. The strip-teaser fascinated her but she hated the burlesque and so did John. On their next date, they went out to see the Joshua trees in the desert because she had never seen anything like those, either. She loved the Joshua trees.

JOHN and Patti started their married life in October, 1948, in a little house at Malibu Beach. But when summer came, and with it more fog than any previous California summer has ever seen, they moved into a section of San Fernando Valley where the sun practically never stops shining, summer or winter.

"That's for his sun tan," says Patti, laughing. "He's the most beautiful swimmer but he goes and sticks one toe in the water and lets it go at that."

"Oh, I can dive and fool around if somebody insists," John said.

He says Patti spoils him. She does all their own housework and cooking and she refuses to let him help, saying it is no work for a man. She gets annoyed with him that his only idea of a change of food from hamburgers is steak. She's trying to teach him about more subtle eating.

He has already done "All the King's Men," is studying for "The Gainesville Circus," and had a punishing schedule on "Rogues of Sherwood Forest." Because he understands the movie business so well, he knows that now he will be rushed from picture to picture, but he is prepared for it, just as he is preparing to fight for the best directors, the best stories, the best cameramen. Whenever he gets confused about anything, he drives over to Russ Harlan's house. Again and again, he has listened to Russ's stories of how Montgomery Clift studied and worked when he came into "Red River" up against a cast which knew every trick in the movie book, and from whom he stole the picture.

John will study and work just as hard.

Because he is so young and his success has been so swift, he's bound to change, but the people who know him well are convinced it will be a change toward more sincerity, more subtlety, and even more artistry.

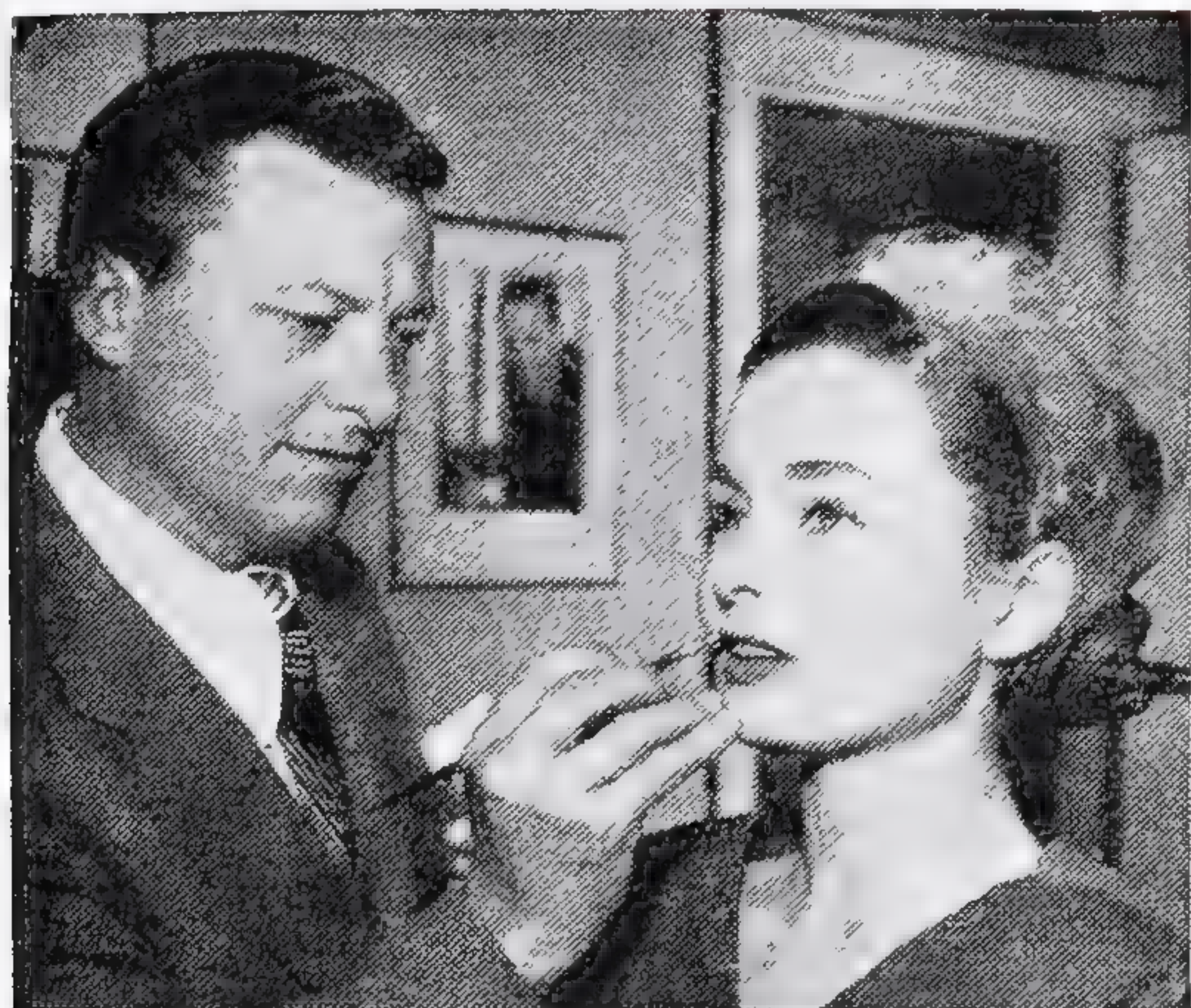
Somebody once said of Richard Wagner, the composer, that he wrote his great works with a heart as hot as fire and a head as cold as ice.

That's a very apt description of John Derek, also, and it's a very good prescription for what it takes to become a star.

THE END

SHADES OF WINTER

by wally westmore



Wally Westmore, uses make-up wizardry on Ann Blyth of "Top O' the Morning"

BE AN ARTIST—with your face. Achieve a new natural make-up that will enrich the vividness of your coloring.

Your foundation is, of course, the background for your picture. As your summer tan fades, discontinue the copper shades. When you use a dark make-up with a light skin you get a streaked effect. If your skin is sallow, tone it up with a rosy foundation; if you have a ruddy skin, use a foundation of a peach shade.

Any "masterpiece" demands color harmony. Rouge and lipstick always must correspond in color. Experiment with the reds and the pink color tones. Avoid lipsticks with a purple shade. They're unnatural-looking and wash out completely at night under artificial lights.

For a softer, prettier, younger effect, try a pastel pink. Betty Hutton used a pastel pink in her Paramount picture, "Let's Dance," and was so entranced that she loves it now for off-screen daytime wear. Pink is perfect for teen-agers and also for the very old. But it's also for the in-between, for its soft cameo coloring gives any skin a youthful glow and makes for a younger, prettier you. It is not recommended for evening wear, for it pales out under lights.

With winter navy, indigo and sapphire blues, use the dark reds. For brown tones, cyclamen, purples and heather shades, stay to the true reds. With the winter greens, bypass any purplish tones for the more complimentary reds.

Regardless of your coloring, never use a black eyebrow pencil. Brown makes for a far more natural and softer effect. Sharpen your eyebrow pencil with a razor blade into a chisel shape. Then take the wide, flat side and apply with short staccato strokes, making hair lines.

With the exception of deep-set eyes, all eyes are enhanced by eye-shadow. In applying eye-shadow, never bring it up to the brow, just on the eye-side of the lid, but gently, with no hard line of demarcation.

Use only brown mascara and only on the upper lashes. Don't experiment with any bizarre blues and greens. Avoid surrealistic effects. Your goal is naturalness.

Put on your best face this winter. Brush up on make-up. Then step back and have a look. You'll be rewarded with a portrait of a new, exciting woman.

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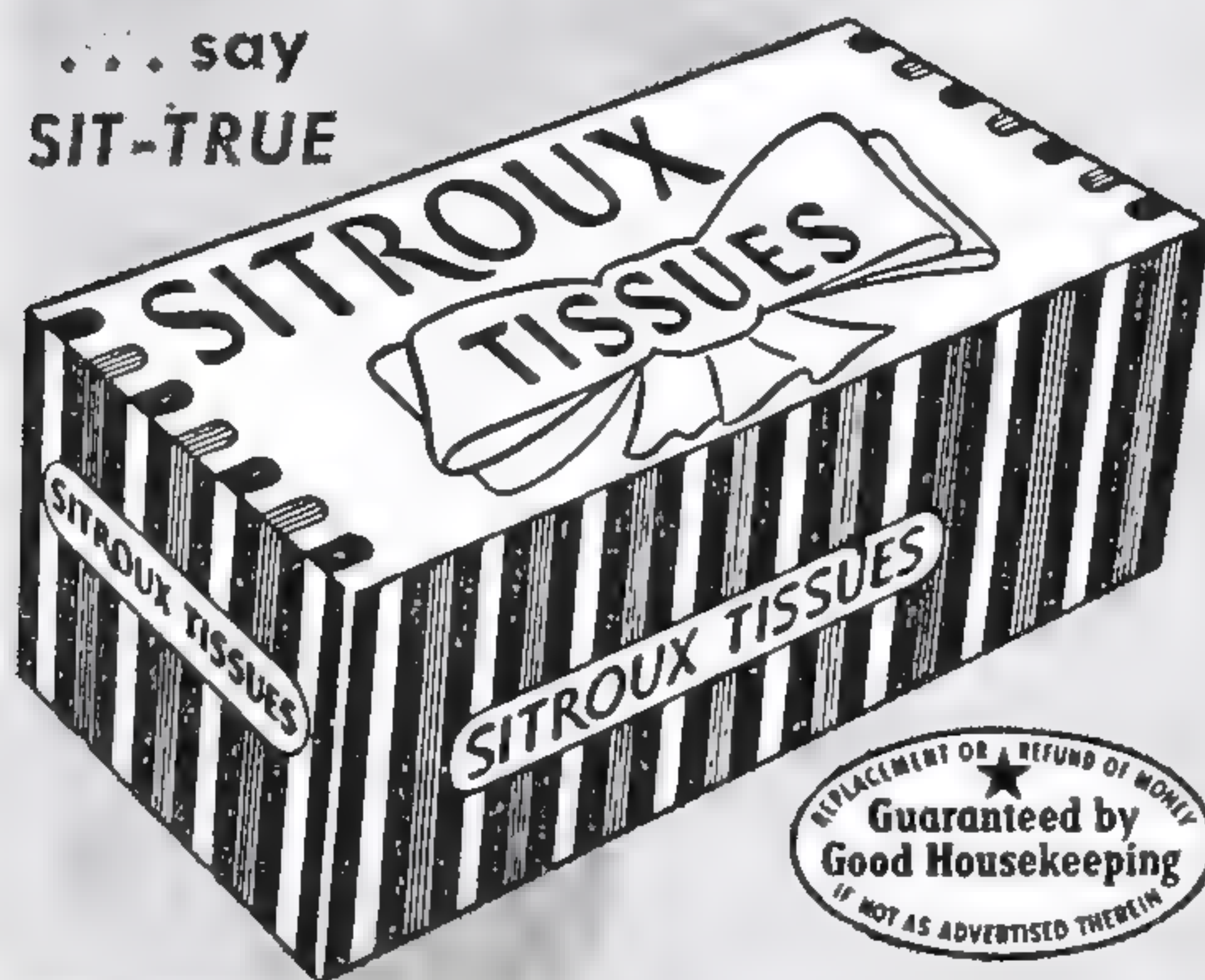


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The Bergman Love Story

(Continued from page 39) Ingrid Bergman never set herself up as a paragon. Virtually nothing was known about her private life, her private thoughts. Steadfastly, she refused to discuss her home life or to express herself in by-lined articles for publication. Whatever was printed or said of her were arbitrary conclusions arrived at by pure conjecture.

Nobody knew Bergman, because Bergman remained walled in the cocoon of her childhood inhibitions until, at last, she summoned enough courage in the spring of 1949 to break loose from it.

THE initial rumblings of public censure for Bergman began several years ago when first she took to smoking cigarettes. Later, this was followed by a flood of criticism on discovery of the never hidden fact that she indulged in cocktails.

Studios insisted on humoring the public's cry of outrage that their idol was enjoying the same privileges that they enjoyed. They forbade, against her objections, the photographing of her smoking or drinking. "But why?" she would say. "It's the truth, isn't it? Why can't I be like other people? Why is it wrong when I do these things?"

She didn't know it, but Ingrid Bergman was beginning to strain at her cocoon.

These, however, were but minor skirmishes with public opinion, minor signs of rebellion against a curious form of slavery to an artificial conception.

Several years ago, during the tremendous success of "Joan of Lorraine" in New York, she was interviewed by a national magazine to whom she confessed that she had periods of terrible temper, anger and frustration; that she had bitter inner battles with the mental restraints with which she had been inculcated all of her life; that it was not unusual for her to shut herself up in her room, fling herself across the bed, and cry in bitter rage.

Free, happy people don't do things like these. Here, openly declared, were the first indications that all was not so serene with the simple, shy screen star. But the press and the public did not catch its significance. They passed it by.

I, myself, saw a change taking place in Ingrid during the war years. Aside and apart from her faith in the Allied cause, there was something meaningful in her eagerness to be off to military hospitals, or bond-selling tours, or to Canada or Alaska or Germany. Even before a film was finished, she asked that an itinerary be arranged.

No one in Hollywood worked harder on these expeditions than Bergman. No one endured more risk and discomfort, making six, seven, eight appearances a day, sleeping in cargo planes, sleeping but four or five hours nightly. She even spent a Christmas and New Year visiting the homesick soldiers of Alaska.

It was more than a sense of duty. There was in it a certain measure of unexpressed freedom, never before experienced.

I perceived on these trips, a gradual waning of her shyness, a growing of self-assurance and confidence. Her innate love of strange people and strange places bloomed frankly. There was a greater ease in speaking to the press, she even could make an impromptu speech.

I think one of the occasions which marked a milestone in Bergman's psychological maturity was in Washington, D. C., at a press conference. Surrounded by fifteen or twenty correspondents, she answered and parried their questions with statesmanlike dexterity. But there was one all-important question which they were obviously avoiding. When they rose and

thanked her, she suddenly said, "Just a moment. There's one question I have been waiting for, but it seems you are not going to ask it. In that case, I will tell you, anyhow, how I feel. If I had known that there was racial discrimination in the theaters of the national capital, I would not have come here."

Of a sudden, the press got their big story. On his way out, one critic asked, "Do you think 'Joan of Lorraine' a good play?" Unhesitatingly, she replied, "Yes, I think it is a good play. I hope you like it. But whether you like it or not, I like it!"

This was Bergman beginning to stand on her own two feet.

During her arduous film work on bleak Stromboli, there was circulated the vile canard that she was "being held a prisoner and incommunicado." The truth is that all her life she had been held a prisoner of all manner of restraints, admonitions and strictures. And it was on this brooding island of the Tyrrhenian Sea that she fought her fight and freed herself.

BERGMAN'S rebellion against the super-human standards of behavior imposed upon her, by reason of her peculiar position in the public eye, was bound one day to break out in violent eruption, and it is sardonic that it was timed to synchronize with the volcano that is Stromboli.

This rebellion happened much later than I expected. But it had to wait for the proper circumstances to crystallize her fears and uncertainties.

A Rossellini was inevitable. Nothing could have altered the course of Ingrid's destiny. And if there is any blame to be heaped upon anyone (blame for what?) it cannot be placed upon the shoulders of Ingrid Bergman, nor of Roberto Rossellini, nor of Dr. Peter A. Lindstrom. This could have happened three years ago, before a Rossellini appeared on the scene when, feeling she could not go on with an increasingly untenable marital relationship, she first asked for a divorce. It would have happened a year from now, Rossellini, or no Rossellini.

Yes, Bergman wrote to the Italian director. She told him that she admired his work and would like to do a picture with him. It is not true that she signed off by writing, "I love you," in Italian. She said that she could express herself in many languages, some well, some badly, but she knew only two words in Italian, *Ti Amo*, which she had to learn for "Arch of Triumph."

When Ingrid voiced the desire to make a picture in Italy, she was not running from any geographical location called Hollywood. She was running away from inculcated habits, instilled thinking, the deadly monotony of being a commercial success and the stultifying sameness of lazy comfort and undisturbed security.

She was an artist looking for new worlds to conquer, never absorbed in polite social circles or the routine of modern easy living which crushes and assassinates every creative being it touches.

Once the psychology underlying her childhood in Sweden, and her maturity in America is understood, it is easy to see how conditioned she was for a potential Rossellini. And when a Rossellini happened to her, it was also inevitable that it would burst the bondage of years, and tear apart the restraints of inhibitions.

This Rossellini was the first new voice in the cinematic wilderness in more than a decade. His "Paisan" and "Open City" startled the critics out of a lethargy, did for pictures, what Ingrid Bergman had done for the legitimate stage in "Joan of Lorraine," when critics and commentators

declared that "Ingrid Bergman has brought the theater back to Broadway."

Hailed as one of the greatest contemporary directors, it was fitting that Rossellini should direct one of the greatest living actresses. Whatever inexplicable forces guide us, inspired Bergman to write that frank, unaffected letter.

This Rossellini is a man of fierce contradictions, a paradoxical *Cellini*. He is sensitive and brutal, poetic and realistic, sentimentalist and romantic, introspective and demonstrative, tender yet willful, mercurial, exciting, boiling over with temper and temperament. He has fury and gaiety and the madness of genius.

He has no patience with stupidity or mediocrity, nurtures a smoldering contempt for people in positions of power, has a love of common people that almost borders on the maudlin. He spends or gives away with abandon, and signs his contracts only with an eye to the freedom they give him. Utterly fearless, he is the epitome of intellectual freedom.

ROSSELLINI is the most completely unfettered man I have ever known, uninhibited by custom, tradition or considerations of monetary profit. He is at once profound, bold and direct. Here, then, is Roberto Rossellini, the man who came into Ingrid Bergman's life—to accelerate the crystallization of her lack of direction and consequent unrest. And when they came to Stromboli, each of them wrestled with their unuttered thoughts until at last their natural, chemical gravitation to each other became sensed by a modern world of quick and easy communications.

And here, according to my observations, occurred that psychologically human situation of two people finding themselves confronted by a hostile world, berated and censured, driven closer in mutual defense.

I maintain that an artist pays his debt to society in creating, and that society has no further claim upon the intimate existence of the artist. Categorically, I believe that the great mass of people feel the same way. Witness the reaction following Ingrid's announcement, on August 5th, that she would divorce her husband and retire into private life immediately upon completion of her film.

I received thousands of letters decrying her decision to retire, ignoring or brushing aside the divorce question, pleading, lamenting, and vouching their respect and admiration and affection. Of a sudden, the intimate problems of two men and a woman became subordinate to the infinitely more important question of losing an artist, in a world sorely in need of artists.

Critics, columnists, commentators joined with men and women in all walks of life, saying, in effect, "You can't do this to us."

But Ingrid Bergman means it.

Tired physically and spiritually by the emotional punishment she had endured, she first considered the decision to retire when she attended the now-celebrated Messina, Sicily, meeting with Dr. Lindstrom. She refrained from any mention of retirement at that momentous session, because she was fearful of injuring the many people involved in her recent productions.

But, as she was battered by self-seeking interests, she determined that complete freedom could only be achieved by renouncing the career which also had exacted its toll of personal happiness.

Thus it was that on the morning of August 5th, the newspapers of the world published her words, "It is my intention, upon the completion of the film I am working on, to retire into private life."

Ingrid Bergman, once her mind was made up, promptly informed her husband of her decision.

Bergman is a warm, intelligent, forthright woman. She is not given to lies, deceit or duplicity. By background, philosophy and personal standards, she is utterly free of deviousness.

Dr. Peter Lindstrom, a brilliant surgeon pre-eminent in his own world, flew to Messina and spent long hours trying to change her mind. He faced in Bergman a resurgence of spirit and determination. She stood alone and asked her freedom. There was no changing her mind.

Convincing her that this crisis needed the test of time, they agreed to wait until the end of the picture before issuing an announcement. Meanwhile, Dr. Lindstrom went to London to await the fateful day. But bad weather conditions, sickness and accidents to various members of the company, delayed the conclusion of the film far beyond its schedule. The doctor returned to Los Angeles to resume his private practise and work as resident neuro-surgeon at the General Hospital.

DURING these months of killing work on the black volcano, Ingrid made a clean decision. The storm of adverse publicity which followed the Messina meeting, founded upon misquotations and sensationalism, coupled with unwarranted letters from misinformed individuals and self-imposed moral arbiters, brought her to the second vital decision—retirement. It was only in this renunciation, she felt, that she could ever hope to achieve some small measure of the human freedom and happiness she sought.

She informed her husband of her intention, sending him a copy of the announcement she was to give the press. And later, upon her arrival in Rome, issued the statement that hit the front pages and shocked the world—that one of the greatest living actresses was renouncing her career.

Earnestly hoping the divorce could be handled in a civilized and dignified manner, she was deeply pained at the recent publicity which, apparently, was inspired by some refusal of cooperation. She has offered to give her husband half of all property and monies, and to place the other half in trust for her daughter. She feels it best for Pia to complete her education in America. But, she believes she should have equal custody rights and that Pia, to whom she has constantly talked on the telephone, should spend the summer holidays with her.

She will not return to the United States until the divorce is final, and she has authorized no statements or stories since the divorce announcement of August 11th, other than this story.

When, ultimately, I was convinced that Ingrid was dead serious about her retirement, I talked with her alone, seated on the charred ruins of an old house in Stromboli. A cloud of sulphur fumes hung over the crater.

I asked her, "What will you do with your life now that you have given up the work that has meant so much to you?"

Quietly, thoughtfully, almost with subdued passion, Ingrid Bergman answered, "I love Roberto. One day, when I am free, we shall be married. He is a great artist, and it is exciting and full of wonder to watch him work. I shall be content to be near him, and, in a way, put my career into his. And if he will let me, I shall be happy to work as one of the crew, help cut his pictures, anything."

THE END

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20 Christmas Presents You Can Make

(Continued from page 61) are almost universally becoming, and depend upon the richness of their materials and their monotone coloring for their chic.

II—SHELL PLANT CONTAINERS

Virginia Mayo, who is an incurable souvenir hunter, picked up six abalone shells on one of her beach trips several years ago and saved them.

This fall, Virginia had an idea. She took the shells to the workshop of a friend who had a burnishing machine. Using this, she polished the shells until they looked like something poured from a glass factory. Then she took them to a tinsmith, who fitted them with metal containers (not tin, which would rust) to which was soldered a ring for hanging the shell. Into these metal containers, Virginia put a layer of charcoal, a layer of peat moss and a transplanted philodendron.

One set, she kept for her own house, and she's giving two sets away for Christmas.

III—ALBUMS

Ruth Roman has been making albums for her friends. She covers two 9" x 11" cardboards with some heavy fabric, such as tweed, imitation leather, or lightweight corduroy. Then she punches holes at sides for binding.

For pages, she uses standard construction paper, perforated to match the covers.

One of Ruth's friends was recently married, so Ruth asked the girl for all of the cards which accompanied her wedding gifts. She mounted the cards attractively. This represented much work, but Ruth knows that the bride will be delighted to have these romantic souvenirs preserved.

Ruth also took photographs of the work of a young sculptor friend of hers, and mounted the stills in an album. You can imagine what this meant to the sculptor.

IV—PEARL PENDANT

A good many people are hoping to receive one of the pearl cluster-of-grape pendants which June Haver makes. For her role in "Look for the Silver Lining," she wore such a pendant made of real pearls. Naturally, it was something strictly for Maharajahs, so June decided to copy it for herself by using simulated pearls.

Materials needed: About 12 pearls, a quarter-inch in diameter; 12 pearls three-eighths of an inch in diameter and 12 tiny beads to act as anchors for pearls. About 6 feet of very fine florist wire, cut in 6-inch lengths. Secure, from dime store or jeweler, clasp which consists of gold hoop

above and gold hoop below a flange shaped like the calyx of a flower.

Thread large pearl first, then small pearl, then "anchor" bead. Return wire at "anchor" end through both pearls. When you have about 12 sets, form into a cluster of grapes by twining the wires around one another and building layers of beads. Twist all wires around loop, which will be covered by the calyx so wires won't show.

Slide the pendant on the velvet ribbon on which you have sewed a hook and eye (instead of a back clasp), and there it is.

V—KEY BRACELET

A little time, patience and elbow power is all that one needs to duplicate the antique bracelets with which Jeanette MacDonald remembers many of her friends.

Materials needed: A magnet. You can usually find, in an antique store, a second-hand store, or a cluttered key-shop, an old box filled with discarded keys. A can of metal (brass) polish. A small can of clear lacquer, and a small paint brush. A heavy chain bracelet.

Method: The trick involved is finding the keys in the first place. They must be unusual, interestingly shaped, and made of solid brass. When you go key-searching, be sure to take along the magnet for this reason: Once corroded, a brass key looks like a nickel or an iron key. However, neither of these will take on the look of gold when polished. A magnet has no attraction for brass, but will pick up other types of keys.

Once you have located about seven keys, polish them and give them two coats of lacquer. When dry, they can be linked onto a chain bracelet.

VI—EVENING BAG

Sonja Henie is convinced that no girl ever has too many evening bags. She has designed a ribbon-knit evening bag that she makes in black, red and white (all solid colors), since nearly everyone can fit such a bag into her wardrobe.

Materials needed: 150 yards (3 bolts) of one-quarter-inch ribbon. One set No. 4 knitting needles. One set No. 7 knitting needles. One and one-half yards of matching drawstring cord.

Method: To make the bottom of the bag: Cast on twenty-one stitches, using the No. 4 needles. Knit three rows. Starting on the fourth row, cast off one stitch at the beginning of the row. Thereafter, cast off one stitch at the beginning of each row. This will result in a triangular-shaped piece.

Make four of these. Sew together to

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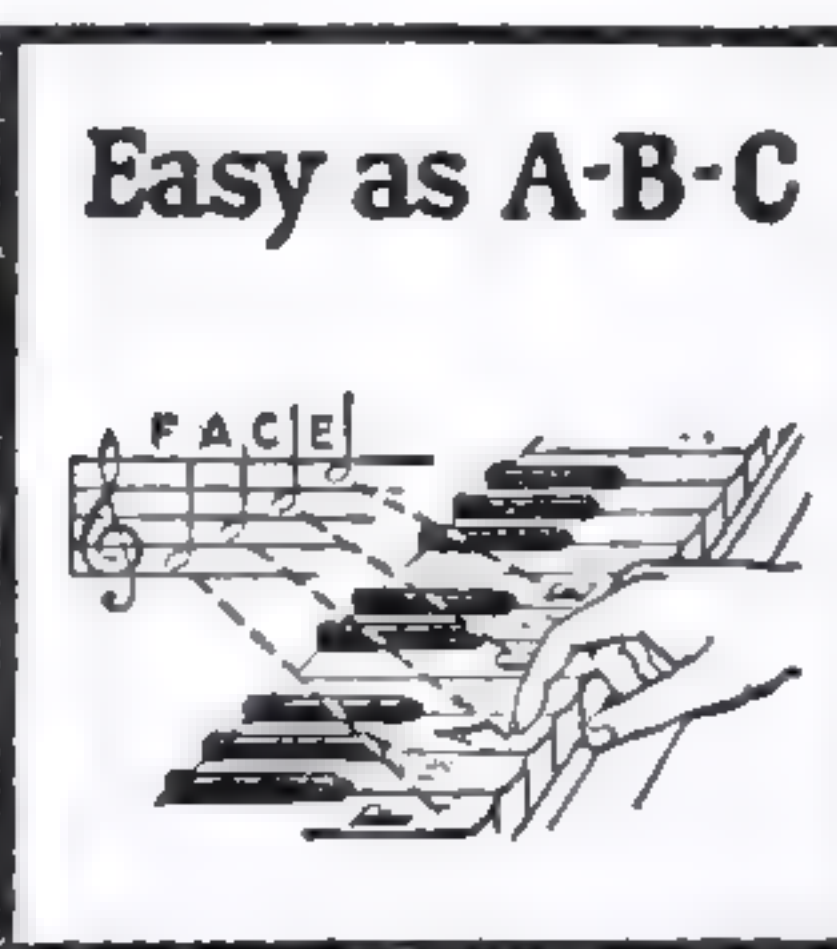
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make a square. Take it to your cleaner and have him pop it under the steam presser. It will come out in a professional block.

On No. 7 needles, cast on twenty-five stitches. Knit a length of material long enough to form the sides of the bag. The way to determine this is to measure one side of the bottom and multiply by four.

Sew up the side of the bag. You will have a cylinder. Take it down to the cleaner and have it steamed. Sew it onto the bottom of the bag. Sew together three widths of the ribbon in two separate pieces, each of which is one-half the circumference of the bag. These are to serve as the drawstring channels, so sew them on both sides of the bag, leaving openings at each end.

Cut the drawstring in two equal pieces. Thread one piece through, right around and knot the two ends together. Thread the other piece through the other opening and knot. You will be surprised to discover how handsome this ribbon knit is. May even keep it yourself.

VII—SKIRT HANGERS

Betty Garrett delights her friends by giving them an unusual type of skirt-hanger which can be attached to the inside of a closet door. This skirt hanger looks as if it started out in life as a miniature stairway, then reformed.

At your local lumber yard, or at any carpenter's shop, you should be able to buy a piece of three-quarter-inch plywood, sixteen inches long, by two inches wide. Have this notched (triangular-shaped cuts) on outer edge. Fasten, with screws, the edge opposite to the notched side, to the closet door. Placed vertically on the door, these look like steps and extend into the closet when the door is closed. To each of these notches, a piece of lath about eight inches long and one inch wide is hinged. The hinge is attached vertically to each lath exactly in the center. Attach the other end to the corresponding notch.

That done, Betty attaches, with a screw, at each end of the lath, a clip-board fastener. Then she paints the hanger to match the closet in which it is to be installed.

VIII—TABLECLOTH SUNDRESS

Jane Wyatt has the perfect gift. It is a tablecloth sundress. It can cost as little as \$1.95, or as much as ten or fifteen dollars, depending upon the type of tablecloth one selects as basic raw material.

Materials needed: One 54 x 54 tablecloth. One and one-half yards of three-quarter-inch grosgrain ribbon to be used as a drawstring sash.

Method: Determine the length of the skirt required and cut the tablecloth one-and-one-half inches longer. Use this extra length to form a drawstring channel, meeting in front. Sew the two borders of the cloth together to form a front seam. From the remaining material, cut two shoulder straps of the desired length; seam them. Fit the remaining part of the cloth about the bust line, pinning in the necessary darts. If you are good at installing zippers, you might add this refinement, but otherwise hooks and eyes will be satisfactory.

Sew on the shoulder straps in proper position, hem the bottom of the blouse and that's it.

IX—RIBBON SASH

Because this is the great square dance era, everyone weighing under 130 is wearing a sash. Terry Moore's friends like white or pastel dotted Swiss dresses, so she makes sashes of different shades of the same color. For instance, a friend whose favorite square dance outfit is white with green accents, would be a natural for a

sash made of five shades of green ribbon.

Materials needed: Three yards of one-inch or one and one-half-inch white ribbon. Three yards of same width pale, pale green ribbon. Three yards of same width dark green ribbon. Three yards of same width very dark green ribbon.

Method: Starting with the white ribbon, stitch it, as narrowly as possible (so that you won't use up most of your ribbon in wide seams), onto the pale green. Add, in the same way, the other three shades. When the sash is assembled, cut the tails diagonally and hem them. If you want to be exceptionally fancy, embroider your girl friend's initials on the tails of the sash.

X—COCKTAIL APRON

Janis Carter has duplicated her favorite cocktail apron for her friends. This apron is a tonic for tired wardrobes.

Janis makes many lovely combinations: Black with magenta ties; blue with magenta; brown with burnt orange ties, and blue with pink ties.

Materials needed: One-half yard of silk or rayon net, forty inches wide. Two yards of two-inch satin ribbon (ties). Two yards of rayon taffeta to match net. Five strips of pastel felt, each one and one-half inches wide.

Method: Round off the two bottom corners of the net. Gather the top onto an eleven-inch band of the taffeta. From the remaining taffeta, cut a series of two and a half-inch bias strips. Join them to make a length of ruffling three yards long. Shirr this onto the two sides and the bottom of the apron. Instead of hemming this ruffle, pull the edge gently, an inch at a time, in a stretching movement between the fingers; this will cause it to fray slightly but it won't ravel. It makes a pretty edge.

Sew one yard of the wide satin ribbon on each side of the waist band to make a sash tie. Hem the diagonally cut ends.

From the felt, cut daisies in three sizes: One as large as the one and one-half inches of felt (in width) will allow, one slightly smaller, and one quite small. Cut twenty-five circles about a quarter-inch in diameter. Take a flower of one color and add a circle of another color; run a needle threaded with bright embroidery thread up through the net of the apron, through the two layers of felt and back again. Tie the thread on the wrong side. Scatter the daisies helter-skelter about the apron.

If you wish, you may cut a triangle from net, hem it, and sprinkle it with felt daisies. This triangle may be used as a kerchief.

XI—PARTY SKIRT

Janet Leigh is convinced that no girl has too many separate party skirts, so she uses her spare time on the set to whip up as luscious a series of skirts as you can imagine. Janet uses nylon because it is new, sudsable, and almost non-crushable.

Materials needed: Four yards of nylon. Thirty inches of grosgrain ribbon two and a half inches wide. Four yards of wide lace or embroidery.

To make the skirt: Seam together a length of nylon four yards long. This will result in a four-yard cylinder. Provide for a placket. Pleat or gather one side onto a skirt band. Turn up a hem to the proper ballerina length. Baste the hem. Over this basted hem, stitch on four yards of heavy embroidery.

XII—PAINTED NECKTIES

Mr. and Mrs. Keefe Brasselle have made it a Christmas practise to remember their men friends with hand-painted neckties, and during the rugged years while Keefe was waiting for his break (attained in "Not Wanted") they earned cupcakes by selling hand-painted ties.

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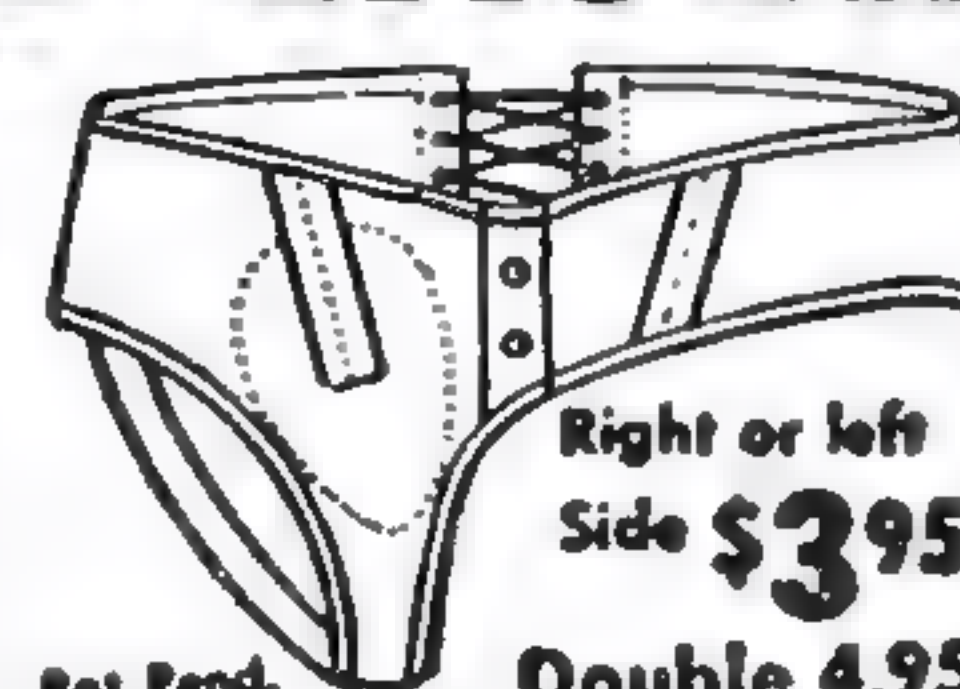
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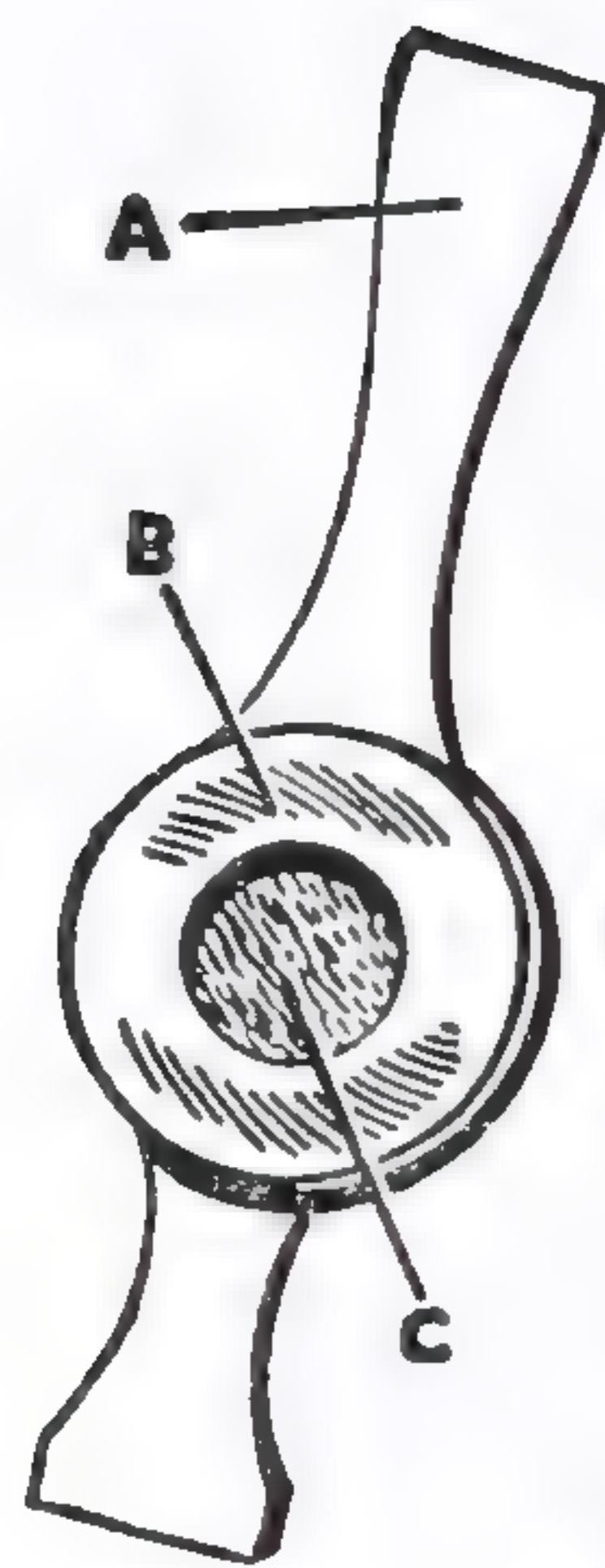
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There are wonderful textile paints now on the market which cost very little and can be washed or cleaned once they are applied to the material. The textile paint sets are sold with or without brushes and stencil patterns. If you are handy with the brush, you can work freehand. For this, buy yourself two or three fine brushes, numbers Zero, two Zero and four Zero. Practise on some old, solid-color ties (some of the men in your family can help you out here). You'll be surprised at the expensive look you can give to plain ties. Textile paint is easily washed off the brushes with water, but be careful applying it to the material. Once on, it stays on.

XIII—SCENE IN WATER COLOR

Of course, if you have Vanessa Brown's undisputed artistic talent, you might do, for Christmas, what she is doing: Painting small landscapes for her friends. She is using water colors, and she is selecting scenes which will fit in happily with the periods and decorating schemes of the homes of her friends.

XIV—CANDLES FOR CHRISTMAS

John Derek and his wife have been working on gift candles for months. They make two different types.

For the first type they secured one of those woven basket bottles in which certain types of Italian wines are shipped. Next, they inserted a tall candle in the neck of the emptied bottle. Then, having bought a series of candles of different colors after making sure that the candles were the same color all the way through and were not merely white candles having an outside coating of color, John and his wife held a candle in each hand over the lighted candle in the bottle. As all the candles melted, the multi-colored wax ran down over the bottle and the wicker container, coating both. The result is piratical and gay.

This process results in a great many small candle butts which are too short to be burned. These are dropped into an old pan until quite a few layers have accumulated. Then, Mrs. Derek melts the wax. She prepares three milk containers in this way: With an ice pick, she punches a hole in the center of the bottom of the cardboard container, and in the center of the top. Through these two holes she threads a thick cotton string, knotting it tightly at top and bottom; this is to serve as the candlewick.

Usually, she uses a quart milk carton for the largest of the three candles she is to make, a pint container for the second in

size, and a cream container for the smallest. She pours the liquid wax through the same opening in the carton as one used when pouring from the container. She allows the wax to cool overnight, then simply rips off the cardboard container. Result: Three square candles, graduated in size and variegated in color.

XV—SCRAP BASKET

Lon McCallister is forever spotting one of Peter Arno's hilarious drawings or something by Charles Addams, Bob Day, Thurber, Ted Key or Drucker, and yearning to send it to a friend. Instead, he snips it, stores it in an envelope on which the friend's name has been written.

Comes Christmas, Lon picks up a number of inexpensive wastepaper baskets, preferably made of plywood, or heavy cardboard. On these, he pastes the cartoons. Then Lon applies two coats of clear lacquer, being sure that it is thin enough to spread easily. If it is too thick, it has a tendency to streak the printer's ink with which the cartoons are printed.

XVI—FOLDING SCREEN

Shelley Winters thinks that every den, playroom, or work alcove in an apartment, cries out for a folding screen. Because she has no time for the construction of a screen she buys an unfinished one.

One side, she covers with Christmas cards, saved from previous years, and the other she covers with items of particular interest to the person for whom the screen is intended. From a friend who writes, Shelley secured a bale of rejection slips and glued them, helter-skelter on the screen. From a friend who is a designer, she secured a series of sketches.

Once the decorating motifs are firmly glued in place, Shelley covers the screen with clear lacquer, then enamels the screen frame in a color complementary to the room in which it is to stand.

XVII—LUMINOUS HOUSE NUMBERS

Joan Leslie makes house number signs, visible day or night, for her friends. Because redwood is so intrinsic a part of the California scene, she uses this particular wood, but any hardwood would serve the purpose. The sign itself is simple to make. A horizontal bar about a foot long, an inch thick, and five inches wide, is nailed onto a stake. Onto the horizontal piece of wood, Joan tacks the correct house number. Then she paints it with phosphorescent paint. Finally, the entire sign is coated with a waterproofing solution, which can be bought at almost any hardware store.

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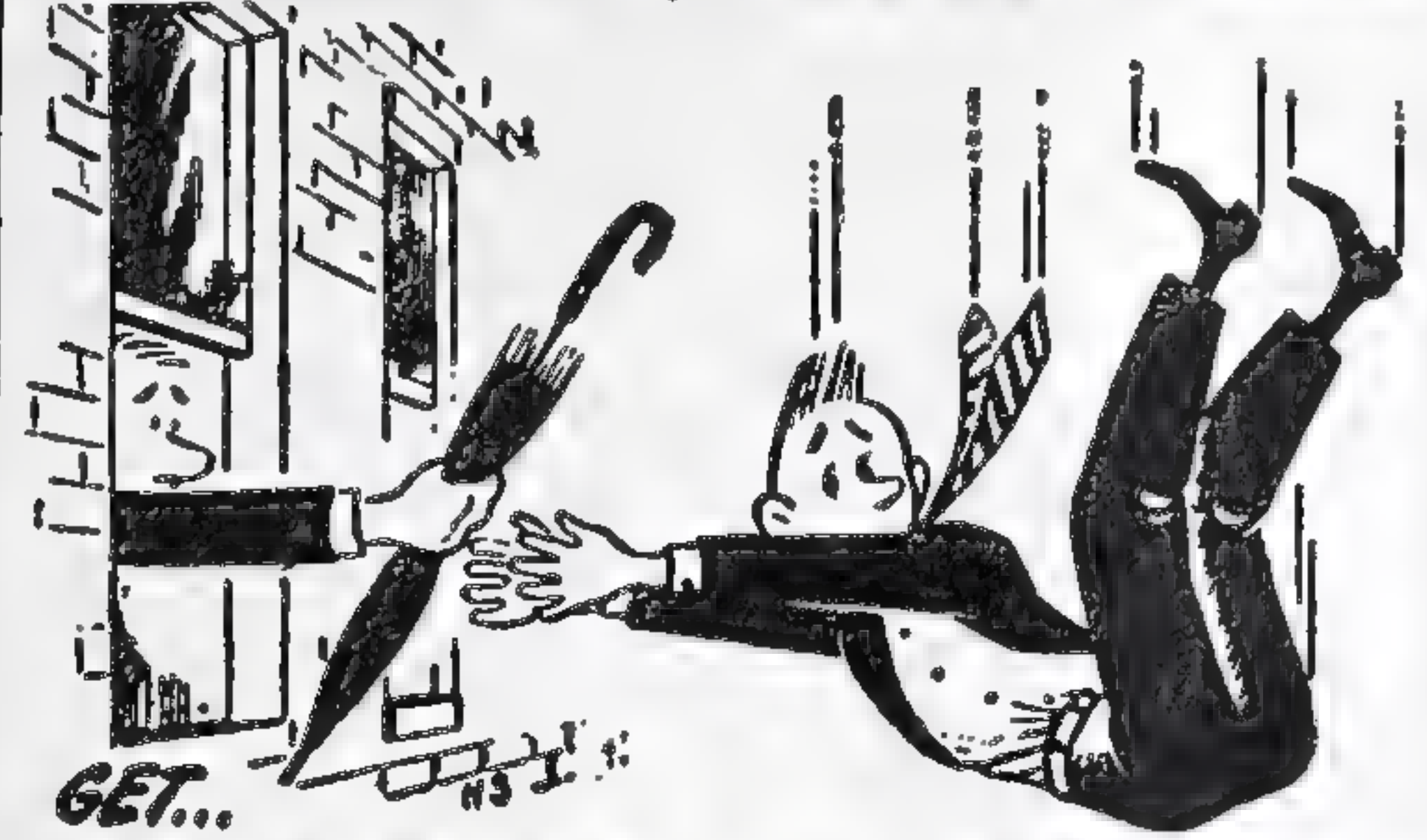
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XVIII—LAMPSHADE

Doris Day, whose son is just reaching the "fix up my room" stage, is making an unusual lamp shade for an equally unusual lamp. Doris was able to find a globe five inches in diameter. She had this placed on an axis, and supported by a simple, brass base which was wired as a lamp.

For months, she saved the envelopes in which her fan mail arrived, and then, during quiet moments on the set of "Young Man with a Horn," she soaked off the stamps, allowed them to dry, then applied them to a plain paper lampshade.

After the stamps dried, Doris gave the shade two coats of thin white shellac.

XIX—COLLAPSIBLE TABLE

Jerome Courtland, who lives in a California apartment, where compactness is the law of the household, has been making collapsible tables for those of his friends who also live in apartments. He has found that, for a cliff-dweller, the most satisfactory way to entertain is to give buffet dinners. This method makes it imperative for the thoughtful host to have a number of small side tables available to guests.

Materials needed: One frame 25" by 15" made of 2" x 1/2" pine boards. One piece of plywood 25" by 15". One piece of round, 12 1/2" long (a section of an old broomstick will do nicely). Two hinges. Two screen hooks. Four pieces of pine 2" x 1/2" x 23" long (legs).

Method: To match maple furniture, stain all the lumber with maple stain; to match dark furniture, give it a walnut stain; for modern apartments, simply varnish it.

One foot from the end of each of the 23-inch pieces of pine, bore a hole just large enough to accept the round brace. Hinge the two outside legs to the 25" by 15" frame. Glue the plywood on top of the frame. Install the two screen hooks on the two inner legs and install the hook eyes on the opposite side of the frame from the hinges. Coat the finished table with a clear varnish which is guaranteed to be water-proof and acid-repellent so that spilled liquid or food will cause no real damage.

This table, when not in use, will fold and fit into a slim space. When in use, the four legs will stretch out in two x's, and the top will flop over to be held rigid by the screen hooks. Useful gadget.

XX—CHRISTMAS SPECIALS

And finally, we feel that we should tell you about Cathy Downs's year-around plan for simplifying Christmas.

As you know all too well, one of the most frenzied of last-minute chores is usually the wrapping of gifts.

This never happens to Cathy. All during the year, whenever she receives a parcel from a store, she checks it for convenient size and shape.

Cathy keeps a stock of exotic Christmas paper. In her spare time, she covers her miscellaneous boxes with this paper. She measures off the proper length of contrasting ribbon and places it inside the box.

Then, when ready to complete a Christmas gift, she simply places it in one of her ready-decorated containers, tying the waiting ribbons.

As you must have noticed, the important fact about this collection of gifts is that each one is aimed directly to the person who is to receive it.

You will find that your holiday will be infinitely happier, and the expressions of gratitude for your gifts will be much warmer, if you plan each present while bearing in mind the life habits and tastes of the person who is to receive it.

And may this Christmas be the merriest yet.

THE END

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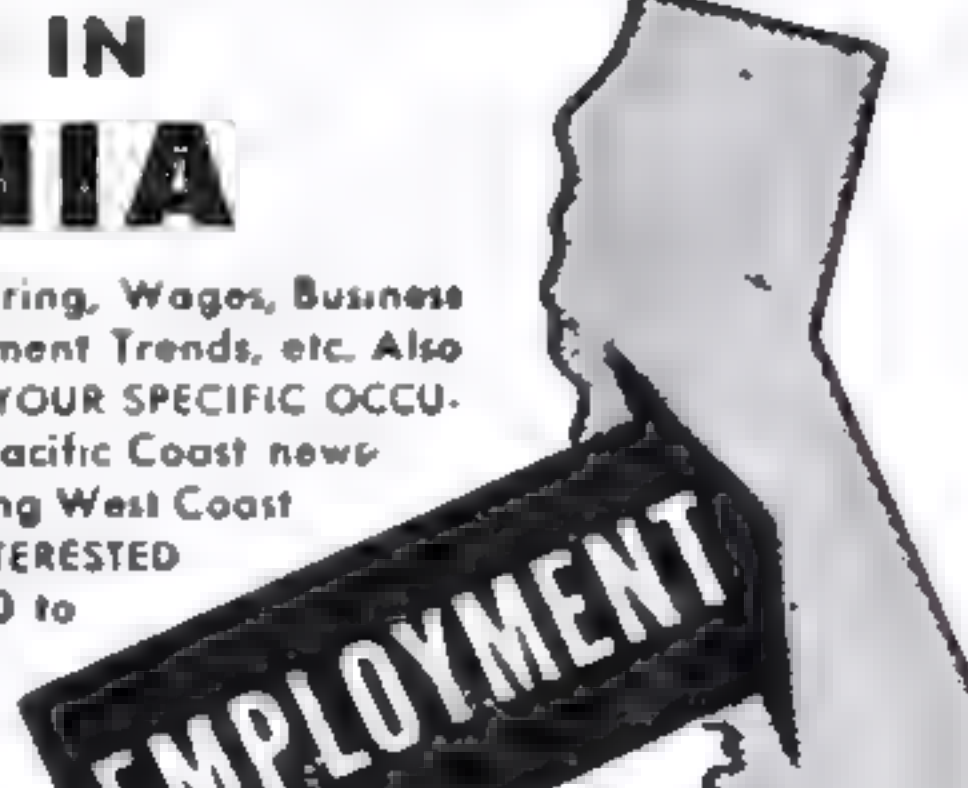
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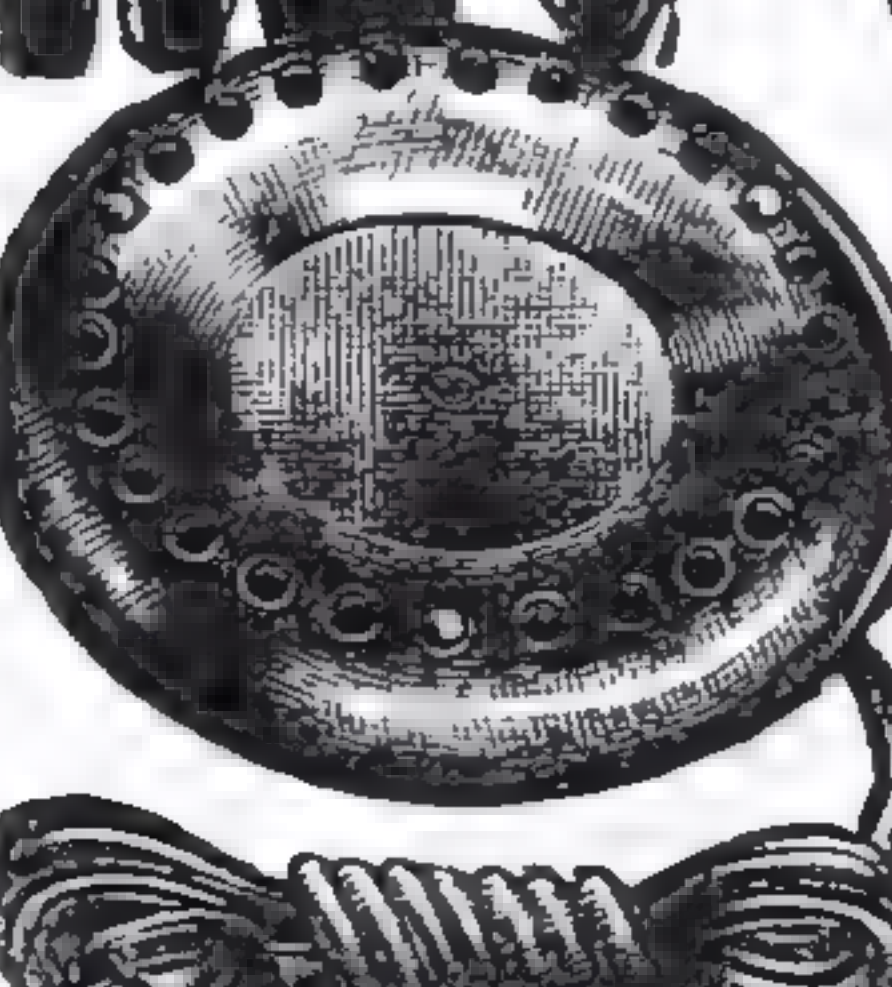
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This Is the Bitter Truth

(Continued from page 50) part. There never was any doubt in my mind that I wasn't. I don't understand it because I usually analyze what I think, but not this time.

Two weeks after I made the test, a long-distance telephone call came from Mr. Selwyn, asking if I could leave for Hollywood immediately. Before the receiver my father Dale held in his hand was back on the hook, my mother, who's Katherine Albert, the writer, and I were packing like crazy. One hour and ten minutes later, we were on the train.

KATHERINE and I arrived in Los Angeles several days later, around 11:30 in the morning and, immediately, misfortune befell me. Getting into a taxi at the station, I bumped my eye. It began to swell. We were due in Mr. Goldwyn's office at three o'clock. What if he saw me, for the first time, with a *shiner*? We went straight to the home of Lillie Messinger, where we stayed. Lillie is an old friend of ours and one of the finest Hollywood agents. Katherine applied eye-packs to my injured eye, but there were moments when I thought I would just go crazy. I think it was then that I first realized the difference between being in movies and *not* being in movies. Joan Eunson, on her way to school with a swollen eye would be merely kind of funny. Joan Eunson on her way to see Mr. Goldwyn with a swollen eye was, practically, a Greek tragedy!

Well, the eye finally subsided and, on the stroke of three o'clock, we were in Mr. Goldwyn's office. Mrs. Goldwyn was there, too. They were wonderful to me. Mr. Goldwyn got excited and made me read from the script right then and there. It made me a little nervous but I am not afraid of people, never have been. This was before Irving Reis, who directed "Roseanna," changed my whole life.

The following day, I made a silent test, another one, but this time with Farley Granger. Mr. Goldwyn wanted to see how we looked together. And, just as the scene ended, Farley kissed me! I was shocked! Mr. Reis had instructed Farley not to tell me about the kiss. He wanted it to shock me. It sure did. It was my first kiss. Not even in school had a boy ever kissed me. When your first kiss is quite a passionate kiss, well, it does something to you, makes you feel different from the way you felt before.

The next day we began work on the acting test. It took three days. Mr. Reis directed the test, of course. During the acting test, Mr. Reis was just wonderful to me. He did tell me, the first day, that I was acting as if Farley was my long-lost uncle. "And that is *not* the idea," he said, "not at all!" But otherwise, he was very kind and sweet and gentle.

We finished the acting test on a Satur-

day. Sunday, Katherine and I just waited around, biting our nails. On Monday, our good friend Lucille Ball invited us out to her ranch for the day. We got to the ranch at two o'clock to find Lucille waiting for us at the front door, that red hair standing on end, those big eyes out on sticks. She was yelling, between cupped hands, "Billy Selwyn just called, you have an appointment with Mr. Goldwyn at three o'clock!"

In a voice like the squeak of a mouse, I said to Katherine, "Well, it won't be long now!"

WHEN we arrived at Mr. Goldwyn's office, he wasn't there. Billy Selwyn was. He said Mr. Goldwyn had been delayed. He wouldn't tell us what the summons meant. When I asked, "What do you think it means?" there wasn't any answer. The only sound in the office was that of Katherine talking to herself. She was saying, brightly, "No man ever calls you to his office to say 'No.'" Then, her voice dropping an octave, "But Mr. Goldwyn is known to be, well, different!"

I was kind of numb. Then, suddenly, there was Mr. Goldwyn! Mr. Goldwyn is a merciful man. He knows that suspense can kill. He came in grinning, and said immediately, "Well, Joannie, I've decided to give you the part."

Katherine's eyes filled with tears. Mine didn't. Not then.

Far from feeling weepy, I felt wonderful! All the reporters were crowding in, flash bulbs were flashing, questions were popping, Mr. Goldwyn was beaming, and so was I!

The next day, I felt less wonderful. I was told I would have to change my name and the color of my hair. I changed my name to Joan Evans and the color of my hair to a sort of red. I didn't mind too much. I was also told I would have to lose nine pounds. "Baby fat," they called it. I dieted. I didn't go on any trick diet. I just did not eat bread. I did not eat potatoes. I did not eat desserts. I lost nine pounds in about two weeks.

We went to work on the picture, and I really came to grief! I was awful! An iron something had dropped in front of me and when I was before the camera, nothing happened, just nothing! I had a little scene to do with Gigi Perreau in which she tugs at my skirt and tries to attract my attention. I'm supposed to be in a very nervous state, but you wouldn't have known it. Nothing happened. I was just dull.

Mr. Reis opened fire on me. Why couldn't I do the scene? Why did I make it necessary for poor little Gigi to go through this, time after time? What did I think I was doing in a picture with such great actors as Farley Granger, Raymond Massey, Charlie Bickford, Aline McMahon? I was so embarrassed, I felt so

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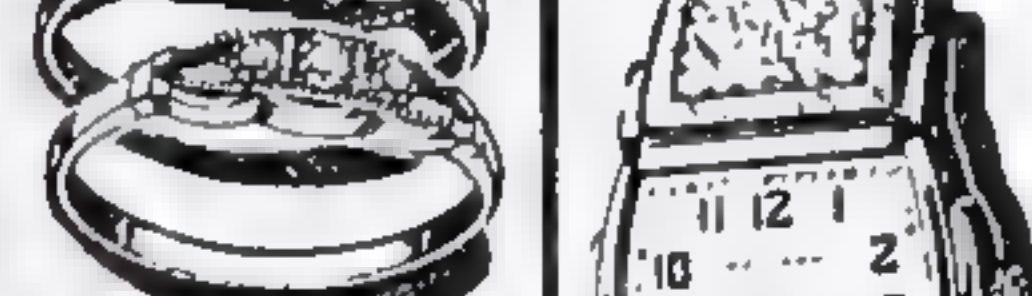
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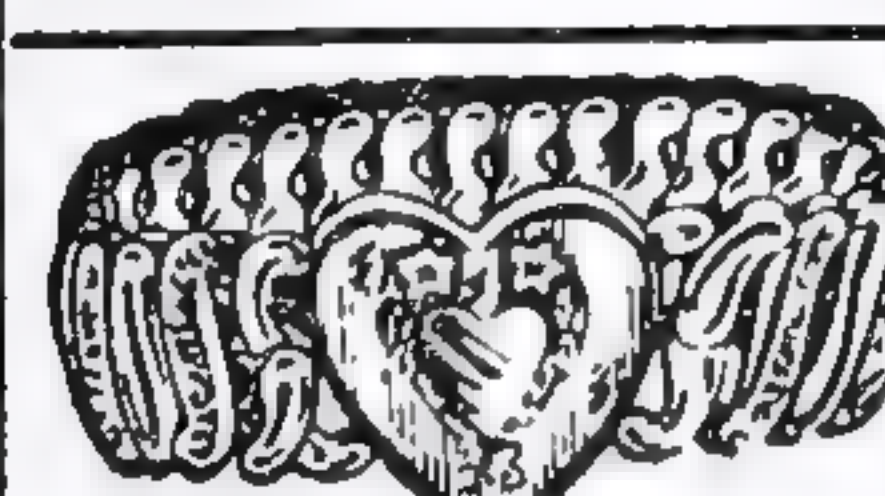
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horrible that, as I got up to leave the set, I hit my head against the mantelpiece. That started me crying, and Mr. Reis got the scene. It was, as he later but oh, so much later, explained to me, the only way he possibly could have gotten it.

I played a scene in which I rode into the room of a mountain cabin on horseback. I hadn't been told whether I should walk the horse in, or gallop it in. Before I mounted the horse, I went over to where Mr. Reis was talking to one of the prop men and asked him which I should do. "Don't interrupt me, please," he sharply reprimanded me, "can't you see I'm busy?" I said, "I'm sorry." I mounted the horse. The cameras rolled. I walked the horse in. I heard Mr. Reis yelling, "Cut!" then, "Well, what did you do that for?" he asked me. "Pretty obvious, isn't it, that you should gallop the horse in. What's the matter, are you resting on your laurels?"

Oh, Mr. Reis, I wanted to say, *what laurels?*

Then I heard that Mr. Reis had said to Mr. Goldwyn, "This girl has got to go," and that Mr. Goldwyn had said, "If Joan doesn't play *Roseanna*, no one will." If what I heard was true, it was wonderful of Mr. Goldwyn but it didn't make me feel any happier with Mr. Reis.

THE first ten days, it was pretty bad. I knew how bad I was and that made it worse. Then, on the morning of the eleventh day, I was playing a scene with Peter Miles and suddenly, the little iron curtain in front of me disappeared. Something had clicked! For the first time in days, I felt warm all over as I thought, now it will be all right. Now Mr. Reis will know, it is all right! Now he will let up on me!

Not at all. It got much worse.

I played a scene in which I swept the hearth with a broom.

"Why are you holding the broom like that?" he broke the action to ask me.

I said, "Because this is the way I naturally hold a broom."

"The way you are holding it is not natural, can't you do anything right?"

I shifted the angle of the broom according to his direction and said, "I'm holding it right now."

"But you weren't holding it right before."

"I am, now."

"But you weren't before."

The "I am, now," "You weren't before," dialogue went on between us, on and on and on, for more than twenty minutes with most of the cast as audience, as usual, to my humiliation.

It is only fair to Irving Reis to explain that, in order to get a performance out of me, he believed he would have to beat it out of me. He holds to the theory that the modern child doesn't know either hate or fear. And since, as *Roseanna McCoy*, I had to portray both emotions, he decided that I must learn to feel hate and fear. As he told me later, "I had to make you hate somebody. I decided it had better be me." It was.

After the picture was finished, he took me to lunch. He said, "Joan, what do you think of me?" I said, "There were times when I hated you, but now I understand." So I do. But I'm still rubbing the sore spots. The ones that don't show.

In another scene, Farley and I were making our way down a hilly road to the *Hatfield* house. We were carrying chunks of raw meat. Dogs snapped at us, or were supposed to. But the dogs, instead of snapping, fawned on me. And there came again from Irving Reis that curt word, "Cut!" which was more hurtful than the bite of a whip to me. "Now, why can't you make those dogs snap at you?" he snapped at me, "why are you so bad they won't snap

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at you? I bet you they will snap at me!" They did. I said, too goaded to be wise, "Maybe they don't like you."

"Miss Evans," said Mr. Reis, "is being sarcastic."

I was. But I can truthfully and honestly say for myself that this was the one and only time I lost my temper, or made any attempt to fight back. Perhaps it would have been better for me if I had let go. But in my desperate effort not to let Mr. Reis know he was hurting me, I kept it all inside me and the emotional reaction was exhaustion. Every night, I'd go home, too beat to do anything except take a shower, eat my small, starchless dinner and fall into bed. A few weeks of this and Katherine got so upset she wanted to go to Mr. Goldwyn and ask him to release me from my contract. But, "No," I begged, "oh, please, no!"

I HAD moments of sheer disbelief that anything like this could be happening to me. It wasn't the way I'd thought it would be. I've known movie stars all my life. I was named for Joan Crawford, who is my mother's best friend. I'd lived in Hollywood when I was a kid. And I'd always believed that movie stars were petted and pampered and flattered and considered. No one had any consideration for me at all, except Mr. Goldwyn, Farley, the cast and the crew. I'd always thought how glamorous a career in the movies must be, and what fun! There was no more glamour than there would be in an iron foundry and as for fun, there was only six days of hard, hard work, then resting on Sunday to fortify myself for the next week's hard work.

Of course, there were compensations. After one particularly dreadful day, one of the members of the crew came up to me and said, "I want to tell you that we're all for you, Joan. We're all pulling for you. Know the nicknames we've given you?" he added. I said, "No." He said, "The Champ" and, he grinned broadly, "The real McCoy!"

I didn't have to be ashamed to let him see me cry as I asked him to thank the boys for me.

Farley was wonderful to me, too. "If things get too tough for you, Joannie," he'd say, "don't ever hesitate to come and talk it out with me." I didn't ever hesitate.

We went to Sonora, California, on location. There, for me, new pangs and pain.

In the last scene in the picture, we worked on a shaley, rocky hill. It had rained the night before which made the hill slippery. As the scene opened, Farley had a gun in his hand. The gun was, unfortunately, loaded. It should not have been. Farley saw the villain, Richard Basehart, coming over the crest of the

hill. He made ready to take aim. As he did, I cried out, "If they shoot anyone, let them shoot me!" at which point, I got shot! Shot in the arm. Shot by Farley who, as he leveled his gun at Basehart, struck his elbow against a rock, and the gun went off!

As Farley tells it, "The next thing I knew, Joannie was lying on the ground, writhing like a snake in pain, and I was being very sick at my stomach!"

The next thing I knew, I was in an ambulance. Just before they took me to the operating room, Farley came in to see me, and there I was, blood all over me and a little frightened because I'd never been in an operating room before. But Farley was more shot, if you will pardon the pun, than I was. I tried to tell him it was not his fault, which, of course, it wasn't. The whole company waited around, I later learned, while I was on the operating table, which was a matter of an hour and fifteen minutes.

When I woke up in the morning, my room was filled with flowers. As there was no florist anywhere in the neighborhood, Farley had robbed the neighborhood gardens in the night. "So you wouldn't wake up to an empty room," he said.

I wish the accident had happened, if it had to happen, at any hands but Farley's. When, weeks later, he asked me, "Joan, is there going to be a scar?" I had to say, "Yes," and his eyes filled with tears.

Now, Katherine and Dale and I are happily settled in a house high, like the nest of an eagle, in the hills of Hollywood. Now I have almost completed "With All My Love." Now I know that girls who think (as I did) that being a movie star is all salvos and swimming pools and parties with other movie stars, had better stay home.

While I was working in "Roseanna," a friend asked me, "Joan, what do you want out of all this? Is it glamour?" I said, "No, why should it be? I've known glamorous people all my life." "Is it," my friend laughed, "a mink coat?" "I know I'm too young to have a mink coat," I said. "I haven't even thought of that." "Is it money?" "No, it's fun to have your own checking account, but I've always had enough money." "Well, then, what is it?" my friend persisted, "what do you want?" I said, "To get the next take right."

I meant it. I mean, too, that I no longer want to be a movie star, I want to be an actress. I know, now, that only if you're working to be an actress and not working to be a movie star, and there's a very big difference, is it worth it.

So ends my story of how, beginning with a "shiner" and ending with a shot in the arm, I played the title role in "Roseanna McCoy."

THE END

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Sitting on Top of the World

(Continued from page 48) her full five-foot-one and 101 pounds.

It's a small compliment for any well-meaning acquaintances to comment that she hasn't "changed much" since the sweet, pensive photograph that won her the title of "America's Most Charming Child," over 65,000 others in a contest sponsored by the New York Mirror when she was twelve.

Allene didn't even know she was a child charm contestant until the contest narrowed down and the newspaper wrote asking for additional photographs. Her aunt had sent her picture in and, afraid she might be disappointed if she didn't score, had said nothing about it.

Allene's sad regret is that her father isn't around to see her now, sitting on top of the world. He died when she was nine years old. Her mother rented a large place and ran a boarding house. "We had eleven boarders, people who worked in offices and at the steel mills," remembers Allene, who helped dust and do dishes in a mild way, and believed she was very essential to their business.

AS America's most charming child, Allene arrived in Hollywood for her \$1,000 prize, a screen test, and a three months contract at Warner Brothers, meaning to return to Birmingham at the end of that term, "but we've been here ever since." She had expected to be dropped by the studio at the end of the contract, "but it was still a let-down."

Her mother took a position as seamstress at Twentieth Century-Fox. Allene enrolled in "The Television Work Shop" and paid her own tuition by answering the telephone after school. She worked equally hard losing her Southern accent, "other kids helped get me out of it by asking me always to say somethin' just to hear me talk." She's proud that she has lost it now "except once in a while when I drop a 'you-all.'"

Her Hollywood break finally began when Ruth Birch, then casting head for Selznick, caught her in a television show as Becky in "Tom Sawyer's School Days," and asked her to send some photographs. For two years, nothing happened. Not even a phone call. Then, suddenly, one day she was called out of her class at Hollywood High School to the telephone to hear Miss Birch's magic words, "Come out to RKO at 5:30 to read for a part in Sol Lesser's 'The Red House.'" Although she has since gained attention in "Sign of the Ram," and as Emmy in "Knock on Any Door," which, undoubtedly, influenced many of the votes that made her the girl winner of Photoplay's "Choose Your Star" contest, Allene confesses the first is still her favorite.

Allene lives with her mother, grandmother, and her cocker spaniel, "Midge," in an upstairs apartment on a quiet Hollywood residential street where the Good Humor man tinkles past her door twice a day. Her neighbors, "who are such fun," are mostly struggling young couples.

Her three older married brothers refer to her, adoringly, as "Toots."

She majored in art at Hollywood High, has a flair for designing, and draws and designs gowns by the hour.

In the romance department, Allene dates an insurance man, a boy studying to be a singer, and a young ventriloquist, "but I'm not going steady with anybody," she says. "There are so many things I want to do yet. I want to improve my career. I want to make enough money to make my Mom secure. And I want to travel. Some day I do want to get married, and I would like to have six children, but there's plenty of time for that."

THE END

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Hollywood Show-offs

(Continued from page 35) show off with dinner parties. And I do hope she will not be the last.

In her exhibitionism, Joan is the opposite of her sister, Olivia de Havilland. Olivia, thoughtful, sensitive and highly intelligent, would rather die than pose or posture. It is in the very wellsprings of Olivia's quiet being that her great acting originates. However, I think it is because of Olivia that Joan is a show-off. When you are a little girl, with your personality traits forming, and you have an older sister like Olivia, you just have to do something about it. Olivia excelled in the classroom. She was lifted by the great Max Reinhardt from her obscure life in an obscure California town to play *Her-mia* in "A Midsummer Night's Dream." Then, promptly, she became a movie star. Joan had to let the world know she was around, too.

Who is Hollywood's greatest show-off? Until recently, Hollywood's greatest show-off was, undoubtedly, Robert Mitchum. Before Bob learned his lesson, the hard way, he used to tell reporters who interviewed him the most shocking stories, about himself and other people, too. He was, he said it in so many words as well as in effect, going to do what *he* wanted to do, the way *he* wanted to do it, *when* he wanted to do it. It wasn't until he almost lost his wife and his career that he learned what every adult should know, that you cannot be greater than the system of which you are a part.

Bob, in his early Hollywood days, was reminiscent of Vic Mature in his early Hollywood days. Vic used to delight in telling shocking stories. He made himself the center of attraction in night clubs. He pursued anyone and everyone who might help him get his picture or his name in print, including girls who were in the lime-light which he so gladly shared. Sounds obnoxious. But, somehow, Vic wasn't. He managed, incredibly, to be an attractive gent in spite of everything he did, probably because he was so honest about it. But now, Vic, too, has settled down.

Socially, certainly, the men and women who are given to showing off are more fun. Which brings me to the two actors I rate the greatest drawing-room entertainers: Douglas Fairbanks and, for quite different reasons, Edgar Bergen.

There are all kinds of ways of showing off, of course. Some people sit on flagpoles. Others, like Doug Fairbanks, who is like his father before him, are more civilized extroverts (the at-once polite and

psychological word for a good old-fashioned show-off). Doug gets the attention that is wine to his spirits simply by talking. And he loves to talk, probably because he knows that he talks brilliantly. He is informed about an incredible number of things. He also can do amusing imitations of various people making speeches, aided and abetted by his lovely Mary Lee, who loves him to perform at parties.

Doug has his Mary Lee and Edgar Bergen has his *Ophelia*. *Ophelia* is a little figurine with the face of an old maid that Edgar slips on his right hand like a glove. Without *Ophelia* or *Charlie McCarthy* or *Mortimer Snerd*, I must report, Edgar is a retiring soul who contributes nothing to a party. Without one of his little people he is, in fact, almost morose. It is as if Edgar, hiding behind another character, loses his shyness. Everyone deplores the fact that he cannot take *Ophelia* on his radio programs. But *Ophelia* is apt to be a little bit naughty.

IT MIGHT be assumed that the film colony is comprised almost entirely of show-offs. But that is not true. There are many stars who are not even faintly exhibitionistic. Claudette Colbert, Irene Dunne and Loretta Young are terrified at even the sound of their own voices, unless they speak for the character they are playing.

Clifton Webb grows more reserved with success and years. Lately, Clifton has acquired many of the characteristics of his ultra-dignified *Mr. Lynn Belvedere*. I no longer would even propose that he appear with me, as he once did, at Madison Square Garden, dressed as a member of the *Floradora* Sextette, while I was dressed as a beau. But, the other day, I did suggest that he use a picture of us taken at this time in his autobiography, "Bumpy," which he is currently writing.

He said, "I am publishing, instead, the picture of us taken in the 1920's, when we did a dance *apache* at the Lido, Venice. Do you mind?"

"Heavens, no," I told him, "but our costumes were so wonderful when you were *Miss Floradora* and I was your beau. . . ."

He shook his head. "No, I think the early picture is the best," he said decidedly. It was *Mr. Belvedere* speaking.

In his own way, however, Clifton still shows off. He is meticulous about his appearance and he finds it pleasant when eyes follow him. In fact, he would be horrified if eyes *didn't* follow him.

In this respect, he reminds me of Paulette Goddard and Joan Crawford. They aren't the life of any party. They don't tell stories. They don't do cartwheels. But they show off. When they come into a room, they see to it that they make an entrance. They choose their clothes and their jewels for effect. And whether they sit on the floor, wait on others at a buffet, or do such a seemingly casual thing as stand, laughing, in a doorway, they are aware of the impression they are creating.

Which reminds me of the great party George Cukor, the director, gave for Gertrude Lawrence when she opened in "Pygmalion" in Hollywood. Everyone who was anyone was invited. Gertie was due about twelve. At one o'clock, she had not arrived. At one-thirty, the door opened and, surrounded by yards and yards of tulle, she drifted into the room. She extended her hands to one and all. "Darlings! I'm so late! I'm so sorry!" She was not quite through with the rounds of her introductions when there was a hush. Everyone, including a startled Gertie, looked toward the door. There stood a woman, her back to the room, talking to a man. Slowly her full and dark mink coat started rippling off her shoulders, revealing a divine back. It was Joan Crawford, dressed in severe black with her two large diamond clips as her only adornment. Without apology or explanation she walked gracefully into the room, every eye still upon her. She stole the show, of course. And the wonderful comedienne, Beatrice Lillie, realizing this, rushed over to Gertie Lawrence, pointing to Crawford, screeching, "Look, darling, she's *later!*"

Now for the \$64 question! Who in Hollywood is the furthest removed from being a show-off? There's no doubt about that answer. Jennifer Jones!

Jennifer is shy to a fault. She is, literally, so frightened of meeting people that for years she gave no interviews. You can imagine what interviews, during which she must be on parade and peppered with pertinent questions, would do to her when she finds the most casual meetings painful. More than once, after Jennifer had disciplined herself to make an appointment for an interview, she called the studio and requested that it be postponed, that she wasn't "feeling well." Knowing her as I do, I'm convinced this was the truth, that she actually did not "feel well" because of nerves. One Hollywood reporter who, unrelentingly, asked for a new appointment every time Jennifer broke one with him, finally saw her. He reports that her discomfiture was acute, that she sat pulling one hair after another out of her head, as they talked.

Sometimes, there is a difference of opinion as to whether or not a star is a show-off. Take Betty Hutton. With her friends, with whom she feels secure and relaxed, Betty relaxes, too, is really a nice young woman with a fine sense of humor about everything, herself included. With others, she is a blonde bombshell. For, sensitive about her lack of education, Betty shows off to prove she's "as good as anyone else." She will tell you, if you're one of her friends, that when she walks through the Paramount studio gate, she becomes "an exhibitionist on wheels." She's in there, in other words, making herself felt so she will get what is coming to her. And she hopes it will be the good picture she knows she needs right now.

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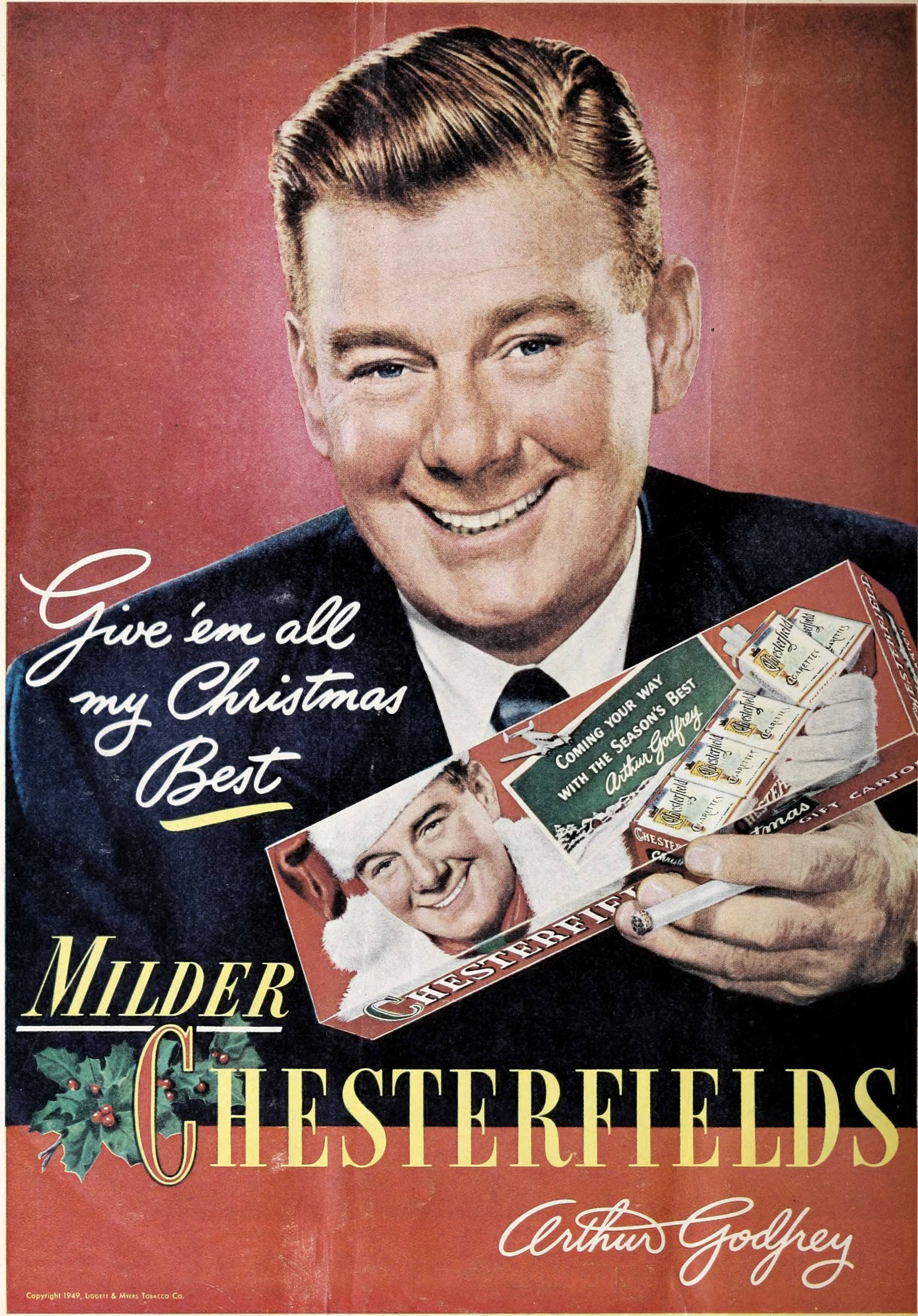
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